

翻译与跨学科学术研究丛书

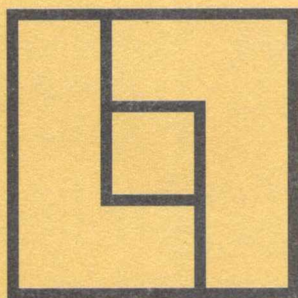
解读《哈姆雷特》

——莎士比亚原著汉译及详注（下）

黄国彬 译注



清华大学出版社



清华大学出版社数字出版网站

WQBook 文泉书局

www.wqbook.com



ISBN 978-7-302-29137-4

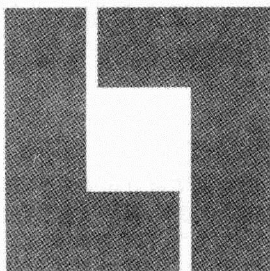
9 787302 291374 >

定价：65.00元(上下册)

翻译与跨学科学术研究丛书

解读《哈姆雷特》
——莎士比亚原著汉译及详注（下）

黄国彬 译注



清华大学出版社
北京

丹麦王子哈姆雷特的悲剧

第　三　幕

第　一　场

国王、王后、波伦纽斯、欧菲丽亚、罗森坎兹、格登斯腾、众贵族上。[1]

国王　　　那么，[2]凭你们谈话所显示的动向，[3]
　　　　　找不出他假装神志混乱的原因吗？[4]

---

〔1〕 在 Q1(scene 8)，这一场长 40 行；在 Q2 长 187 行；在 F 长 189 行。第三幕第一场的场景像第二幕第一场一样，仍然是波伦纽斯家中的一个房间，时间是第二天。国王出场，不像第一幕第二场和第二幕第一场，并没有"喇叭齐鸣"(*flourish*)，表示国王接见罗森坎兹和格登斯腾，也没有前两场严肃。"众贵族"只在 Q2 和 F 出现，出现后没有说话；此后剧本也没有说明他们何时退下。参看 Thompson and Taylor，279；Spencer，266；Hibbard，236；Jenkins，274。

〔2〕 **那么**：原文"And"。Thompson and Taylor (279)指出，在莎士比亚的戏剧里，角色经常在谈话中途上场；也就是说，观众要假设角色在幕后已开始交谈。也可能因为这样，演出说明没有"喇叭齐鸣"。

〔3〕 **谈话所显示的动向**：Q2 原文"drift of conference"；F 原文"drift of circumstance"。译文以 Q2 为准。"drift of conference"="course of talk"(Jenkins，274)；"direction of the conversation"(Thompson and Taylor，279)。

〔4〕 **假装神志混乱**：原文"puts on this confusion"。从这句话可以看出，国王也怀疑哈姆雷特装疯。"假装"，原文是"puts on"。不过英语"put on"在莎剧里也可以有中性意思，如 *As You Like It* 中的"The Duke hath put on a religious life"(5. 4. 179)。参看 Spencer，266；Thompson and Taylor，279。

	他过的日子本来都安静,却因为	
	狂暴危险的疯癫而大受困扰。	
罗森坎兹	他的确也承认,自己神志恍惚;	5
	至于原因,他就绝口不提。	
格登斯腾	我们发觉,他也不愿意受试探;	
	我们想怂恿他说些坦白的话,	
	说出真相,他就狡猾地装疯,[5]	
	疏远我们。[6]	
王后	他待你们友善吗?	10
罗森坎兹	倒是彬彬有礼的。	
格登斯腾	态度却颇为生硬,不太自然。	
罗森坎兹	不愿意主动交谈,不过我们	
	发问,他倒对答如流。[7]	
王后	你们有没有鼓励他消遣消遣呢?[8]	15
罗森坎兹	娘娘,旅途中,我们恰巧赶上了[9]	
	一些伶人,因此告诉了殿下。	

---

〔5〕 **狡猾地装疯**: 原文"crafty madness"。"crafty"="(1) cunning (2) feigned" (Hibbard, 237)。

〔6〕 **疏远**: 原文"keeps aloof"="keeps himself at a distance"(Thompson and Taylor, 280)。

〔7〕 **不愿意……对答如流(13-14)**: 原文"Niggard of question, but of our demands/Most free in his reply." Thompson and Taylor (280)指出,这两行与2.1.219之后的发展有别,因此Warburton认为两行应改为:"Most free of question, but of our demands/Niggard in his reply"。这样一改,就比较接近Q1:"But still he puts us off and by no means/Would make an answer to that we exposed" (8.7-8)。

〔8〕 **鼓励他**: 原文"assay him to"="encourage him to try"(Thompson and Taylor, 280); "assay"="test the inclination of"(Jenkins, 275); "tempt (Schmidt), woo (compare *Merry Wives* 2.1.22, 'that he dares in this manner assay me?')" (Hibbard, 237)。译文以Thompson and Taylor为准。**消遣消遣**: 原文"pastime"="Though not restricted to, readily suggests a dramatic entertainment (Hulme, 337-8)" (Jenkins, 275); "recreation, (pleasant) way of passing the time"(Thompson and Taylor, 280)。

〔9〕 **赶上了**: 原文"o'erraught"="overtook, came up with"(Hibbard, 237); "overtook"(Jenkins, 275); "overtook (the past tense of 'to overreach')" (Thompson and Taylor, 281)。

殿下听了，倒好像感到高兴。
这些伶人，已经进了王宫；
而且我猜，他们已经奉命 20
今晚为殿下演出。

波伦纽斯 的确是这样。
他还请微臣恳求陛下跟娘娘
去听戏赏戏呢。

国王 当然，当然。听见他有这样的
情怀，我就十分放心了。 25
你们两位，再加把劲儿怂恿他，[10]
把寻欢作乐之心付诸行动吧。

罗森坎兹 遵命，陛下。

罗森坎兹、格登斯腾〔、众朝臣〕下。[11]

国王 格蒂露，你也先走吧。[12]
我们私下传召了哈姆雷特来这里，[13]
让他跟欧菲丽亚相遇，[14]像事出偶然 30
那样。我跟她父亲是合法探子，[15]

---

〔10〕 **再加把劲儿怂恿他**：原文"give him a further edge"。"edge"＝"incitement, stimulus (*OED sb.* 2*c*)"(Hibbard, 238)；"incitement, spur (cognate with the verb *egg on*)"(Jenkins 275)。

〔11〕 **众朝臣(演出说明)**：原文"*and Lords*"，为 Thompson and Taylor (281)所加的演出说明。

〔12〕 **你也先走吧**：原文"leave us too"是 F 版，向心翻译是"你也离开我们吧"；Q2 版是"leave us two"。Thompson and Taylor (281)认为 Q2 版也说得通："F's 'too' is adopted by most editors (including Jenkins), but *leave us two* provides a perfectly acceptable meaning: 'leave the two of us alone' (assuming that the King simply ignores Ophelia)."

〔13〕 **私下**：原文"closely"。"privately—or even 'secretly', i. e. without Hamlet realizing he is being manipulated"(Thompson and Taylor, 281)；"privately"(Spencer, 266)；"privately (*OED* 3)"(Hibbard, 238)。也就是说，国王传召哈姆雷特，但不让他知道有人在监视他。

〔14〕 **跟……相遇**：原文"affront Ophelia"＝"meet Ophelia face to face (*OED v.* 4)"(Hibbard, 238)。

〔15〕 **合法探子**：原文"lawful espials"，为 F 版；Q2 版缺。Jenkins (276) 指出，F 版较可信。汉译以 F 版为准。"espials"＝"spies"(Hibbard, 238)。

会置身适当的地方，[16]暗中监视；[17]
按照他们会面的过程坦白下判断，
同时按照他的行为来决定，他
目前所患的，是不是单思之病， 35
还是另有原因。

王后 好，我依你。
至于你呢，欧菲丽亚，我倒希望
你端丽的美貌，[18]无故叫哈姆雷特[19]
变得狂野；[20]因此，也盼你用贤慧
把他带回正路。这样，双方 40
都会有光彩。[21]

欧菲丽亚 但愿如此，娘娘。 〔王后下〕[22]

波伦纽斯 欧菲丽亚，你过来。（陛下同意的话，

---

〔16〕 **会置身适当的地方**：原文"We'll so bestow ourselves"。"We'll"在F版是"Will"，为大多数编者所采用（如Barnet，62；Craig，885；Hibbard，238）。Thompson and Taylor (282)也认为F版较佳："F's 'Will' makes slightly smoother syntax in this awkward sentence. Q2's *We* may be an anticipation of the next line."

〔17〕 **暗中监视**：原文"seeing unseen"，指国王和波伦纽斯看得到哈姆雷特，哈姆雷特却看不到国王和波伦纽斯。

〔18〕 **端丽的美貌**：原文"good beauties"＝"'the several parts and qualities which constitute the beauty of a person or thing'(Schmidt)"(Hibbard，238)；因此不仅指表面的美貌，也指内在美。Jenkins (276) 指出，*The Merchant of Venice* 3.2.157同样有复数"beauties"："I might in virtues，beauties ... / Exceed account"。

〔19〕 **无故**：原文"happy"＝"fortuitous"(Thompson and Taylor，282)。

〔20〕 **狂野**：原文"wildness"，翻译时用了移位手法。Spencer (266)指出，王后较为婉转，没有用"confusion"、"lunacy"、"affliction"一类较直率的字眼。

〔21〕 **我倒希望……都有光彩(37-41)**：原文"I do wish...To both your honours."Thompson and Taylor (282)指出，王后不像1.3的雷厄提斯和波伦纽斯，并不反对欧菲丽亚与哈姆雷特来往。

〔22〕 **王后下(演出说明)**：原文"*Exit Queen*"。Thompson and Taylor (282)指出，Q2和F都没有演出说明，不过在28行，国王已经叫王后离开，而王后在36行也说"我依你"，因此在这里应该离开。

我们就不露面。)[23]你假装看这本书。[24]
行动虔诚,一人独处就不会[25]
受怀疑。[26] 我们经常受这样的非议——[27] 45
经验也常常证明——外表虔诚,
行动恭敬,我们就可以用糖衣
把魔鬼弄甜。

国王 啊,的确是这样。[28]

---

〔23〕 **陛下……不露面(42-43)**:原文"Gracious, so please you, / We will bestow ourselves."这话对国王说,所以放在括号内。"陛下",原文"Gracious"。Thompson and Taylor (282)指出,"gracious lord"和"gracious sovereign"是普通的称呼;但"Gracious"单独用作称呼,在莎士比亚作品中绝无仅有,这是唯一的例子。Jenkins (279)也认为"Gracious"的这一用法独一无二。Edwards (145)只说这一用法不常见。Hibbard (238)指出,Thomas Heywood 为 *The Jew of Malta* 写序言时有"Gracious and great..."的说法。

〔24〕 **这本书**:原文"this book"。下文有"devotion"(Thompson and Taylor 原文 46 行)、"orisons"(Thompson and Taylor 原文 88 行)等语,因此"这本书"应该是祈祷书(Thompson and Taylor, 282)。Hibbard (238)也认为是"a devotional work"。Jenkins (276) 指出,女子单独一人看书,是虔诚举动。

〔25〕 **一人独处**:原文"Your loneliness"。也就是说,没有年长女伴(chaperon)陪伴。参看 Spencer 267。

〔26〕 **行动虔诚,一人独处就不会/受怀疑(44-45)**:原文"That show of such an exercise may colour / Your loneliness.""exercise"="religious exercise"(Hibbard, 239);"act of private devotion"(Thompson and Taylor, 283)。"colour / Your loneliness"="serve to explain your being alone"(Hibbard, 239)。"colour"="provide an excuse for";"loneliness"="solitariness"(Thompson and Taylor, 283)。

〔27〕 **受〔……〕非议**:Q2 和 F 原文为"too blame"。大多数编者(如 Barnet, 63; Edwards, 145; Hibbard, 239; Jenkins, 276; Spencer, 123; Wilson, 59)都修订为"to blame"。不过 Thompson and Taylor (283) 指出,"too blame"的用法有其他例子为证;而 *OED* 也说:"In the 16-17th c. the *to* was misunderstood as *too* and *blame* taken as an adjective=blameworthy, culpable"(*v.* 6)。莎剧的例子有:F *Othello* 3. 3. 214, "I am much too blame"; *The Merchant of Venice* 5. 1. 166, "You were too blame"; *King Henry IV, Part 1* 3. 1. 171, "You are too wilful-blame"。

〔28〕 **啊,的确是这样**:原文"O, 'tis too true."一般编者(如 Barnet, Craig, Jenkins, Edwards, Hibbard,)都把这行放在下面的旁白里。不过 Thompson and Taylor(283)跟 Klein 一样,另有看法:"it would be odd for him [the King] simply to turn away [...] these four words are more likely a controlled response to Polonius before the private revelation."汉译采用了 Thompson and Taylor 的意见,没有把这句放在旁白里。

〔旁白〕[29]这番话是鞭子，鞭痛了我的良心！
娼妓用浓妆艳抹打扮的脸颊[30] 50
比用来打扮的胭脂水粉还要丑；[31]
却丑不过我的行动之于我最矫饰的
言词。[32] 啊，这沉重的包袱！[33]

波伦纽斯 我听到他来了——陛下，我们退下吧。[34]

〔国王与波伦纽斯匿藏在挂毯后面。〕[35]

---

〔29〕 **旁白(演出说明)**：原文"*aside*"，为后来的编者所加；Barnet (63)，Edwards (145)，Hibbard (239)，Jenkins (277)都放在"O, 'tis too true"之前；Spencer (123)，Thompson and Taylor (283)则放在下一行("How smart a lash that speech doth give my conscience!")之前。汉译以 Thompson and Taylor 版为准。

〔30〕 **浓妆艳抹**：原文"plastering art"。伊丽莎白时代的讽刺作品，喜欢嘲笑妇女化妆。在本幕的后半部，哈姆雷特还会进一步谈到这点。

〔31〕 **比用来打扮的胭脂水粉**：原文"to the thing"。Thompson and Taylor (283)的解释是："in comparison with the make-up which enhances it.... "Spencer (267)的解释是："in comparison with the cosmetic. But the meaning is strained. Possibly *the thing that helps it* is the harlot's servant who arranges her toilet and so knows how ugly she really is. "Spencer 的推断过于纠缠，要兜太大的圈子，译本没有采用。

〔32〕 **最矫饰的 / 言词(52-53)**：原文"painted word"。"painted"="hypocritically disguised"(Spencer, 267)。

〔33〕 **这番话……包袱(49-53)**：原文"How smart a lash that speech doth give my conscience. / The harlot's cheek beautied with plastering art / Is not more ugly to the thing that helps it / Than is my deed to my most painted word. / O heavy burden!" Spencer (267)指出：国王首度表示内疚。"beautied"="beautified, not elsewhere in Shakespeare"(Hibbard, 239)。Jenkins (277)指出，"The harlot's...art"是伊丽莎白时期讽刺的标准题材。参看 Jenkins (497)详注。

〔34〕 **我听到……退下吧**：原文"I hear him coming-withdraw, my lord. "F 版是"I hear him coming-let's withdraw, my lord. " 有了"let's"，波伦纽斯对国王的口吻就较为恭敬，与他的身份相配；整行也符合了抑扬五步格(iambic pentameter)的格式："I 'hear | him'com| ing, 'let's| with'draw, |my 'lord. "

〔35〕 **国王与波伦纽斯匿藏在挂毯后面(演出说明)**：原文"*King and Polonius hide behind an arras*"，为 Thompson and Taylor (284)版。Hibbard (239)版为"*Claudius and Polonius hide behind the arras*"；Jenkins (277)版为"*Exeunt King and Polonius*"；F 版为"*Exeunt*"；Q2 版在这里没有演出说明。

哈姆雷特上。[36]

哈姆雷特　　活下去呢，还是不活，是问题所在；[37]　　55

---

〔36〕 **哈姆雷特上(演出说明)**：F 原文"*Enter Hamlet*"；Q2 没有演出说明。哈姆雷特出场时，可能在看书，因为在 Q1 版里，国王在哈姆雷特的独白开始前先说下面一行："see where hee comes poring vpon a booke."(Spencer, 267)。哈姆雷特接着的独白，Q1 放在 2.2.170 之后。有些导演认为，独白放在 2.2.170 之后，戏剧效果更佳，因为当时哈姆雷特的心情更沮丧，更能配合这段独白。参看 Thompson and Taylor, 284; Spencer, 267-68。

〔37〕 **活下去呢……问题所在**：原文是"To be, or not to be—that is the question"。这行是《哈姆雷特》——甚至是莎士比亚所有剧本——中最有名的独白。Spencer (268)的解释是："whether or not to continue this mortal existence (the choice is between continuing to live and committing suicide). An alternative explanation is: 'is there an afterlife, or not?' This, though congruous with the line of thought later in the soliloquy, is more difficult to communicate on the stage."Thompson and Taylor(284)则指出这行的诠释如何难有定论："Perhaps surprisingly after so much debate, editors and critics still disagree as to whether *the question* for Hamlet is (a) whether life in general is worth living, (b) whether he should take his own life, (c) whether he should act against the king. One reason for this, as Hibbard notes, is that the speech is cast in very general terms." Edwards (146)就"that is the question"几个字提出以下看法："But there are many opinions on what the question really is. I assume that Hamlet is debating whether to take his own life or not."Hibbard (239)认为哈姆雷特的独白在综论人生，不是谈自己的心境："One thing can be said with some confidence about this much discussed and debated soliloquy: it is cast in general terms. Hamlet speaks of *we*, *us*, *who*, and *he*, without using I or *me* once."Wilson (190)指出："Johnson, Dowden and others contend that Ham. is meditating upon his task, the fulfilment of which will prob. involve his own death; but I think ll. 75-76 ["When he himself might his quietus make / With a bare bodkin"] rule this out, and show that he is thinking of suicide, as in the First Soliloquy (1. 2. 129-32 ["O, that this too too sullied flesh would melt, / Thaw and resolve itself into a dew, / Or that the Everlasting had not fixed / His canon 'gainst self-slaughter."]), and as Malone, Bradley and most critics assume."Jenkins (484-90)的详注引述了各派的说法，然后认为哈姆雷特并非考虑个人的自杀问题，认为 56 行(Jenkins 版)的"To be"="to have being, to exist"(Jenkins, 277)。各派的说法到目前仍未能统一，此后恐怕也不会统一。不过译者认为，在这句话里，哈姆雷特在考虑该自杀还是不该自杀；而不是 Hibbard 和 Jenkins 所言，有生命好呢，还是没有生命好。就实际创作和戏剧效果考虑，到了这一重要关头，莎士比亚如果节外生枝，叫主角泛论人生，就会离题；剧情的焦点会在聚集间突然分散。这样的处理手法，完全不像超级大师的手笔。相反，自杀念头与哈姆雷特此刻的处境紧扣，与剧情息息相关，应该是莎翁

在心中忍受残暴命运的弓弩[38]
利箭，或拿起武器对抗一海的

上接注[37]
的匠心所在。《哈姆雷特》全剧的主题是：优柔寡断的主角，胜任不了命运加诸他身上的重任；整出戏剧也由这一主题衍生。剧中 1.5.186-87(Thompson and Taylor 版)所写，早已为观众和读者预示了这一主题："The time is out of joint;O cursed spite / That ever I was born to set it right!"("这个时代脱了臼。恶运哪，真可恶，/我竟要生到世上，为时代正骨!")；没有能力的人被逼"为时代正骨"，面对巨大的压力时要逃避，甚至心萌轻生之念，不是很自然吗？一个在水深火热中自顾不暇的人，会像个冷静的哲学家那样，就人生这个大课题从容发表"伟论"吗？哈姆雷特觉得自己的责任太重，却欠缺履责的意志和勇气，乃有自杀之想。这样诠释，主题、剧情、角色才会连贯呼应；这样诠释，我们才不会辜负莎士比亚的匠心和巧思。Hibbard 说"*I*"和"*me*"两个词，哈姆雷特在独白中一次也没有用过，因此整个独白不应和自杀有关。这一论点，也难以服人。哈姆雷特不用"*I*"和"*me*"，并不表示他没有想到自己。一个人独白或寻思、自忖，是不必用主词的；这情形在英语或其他欧洲语言中至为常见。至于用"*we*"、"*us*"、"*who*"、"*he*"，虽然是综合言之，但一个人说到自己的时候，也可以随时推己及众，由殊相想到共相，再由共相返回殊相。讨论这一独白时如果不考虑这些因素，就难以切中肯綮；结果引证越多，反而离真相越远。

[38] **在心中忍受……哪一种更崇高呢？(56, 59)**：由于翻译过程中有大幅度移位，原文 56 行的"Whether 'tis nobler in the mind to suffer"已经分散在汉译中的 56 和 59 行。"in the mind"修饰"nobler"呢还是"to suffer"呢，论者有不同的看法。Jenkins (277)没有下结论；只引述了两种说法："This is to be connected with 'suffer', not with 'nobler' (Dowden)"；"This modifies *nobler*, not *suffer* (Kittredge)."Hibbard (239)认为："It is not evident whether *in the mind* is meant to go with *to suffer* or with *nobler*. The latter possibility seems more likely, for *nobler in the mind* can signify 'more magnanimous'; and *magnanimity* had two different but related senses, corresponding to the two courses Hamlet goes on to consider: 'fortitude in endurance' and 'courage in resistance'."Wilson (191)："The words go with 'suffer'."Spencer (268)："[*in the mind*] probably goes with *to suffer* rather than with *nobler*."汉译以 Dowden，Wilson，Spencer 的诠释为准。

灾难，把灾难了断——[39]两种行动，[40]
哪一种更崇高呢？死亡，不过是
睡眠；[41]我们可以说，睡眠能了结 60
肉体所承受的心疼跟千百种
与生俱来的打击。这睡眠，是馨香
以求的圆满结果——[42]死亡，睡眠——[43]

---

〔39〕 **拿起武器对抗一海的/灾难，把灾难了断(57-58)**：原文"to take arms against a sea of troubles/And by opposing end them"。英语有谚语"a sea of troubles"。有的论者认为"to take arms against a sea of troubles"一语是杂糅的意象(mixed metaphor)，以修辞学的标准衡量是美中不足；有的论者则认为，意象杂糅正好反映哈姆雷特凌乱的心境，用得恰当。这句的解释有两种：(一)以自杀为手段，结束生命的痛苦；(二)采取行动对抗国王，最后会导致自己的死亡(剧情的发展的确如此)。参看 Thompson and Taylor, 285。"end them"="Not by overcoming them, but (paradoxically) by being overcome by them"(Jenkins, 278)。Wilson (191)引 Herford 解释"take arms against a sea of troubles"："To take up arms and rush upon the waves of the sea was a custom attributed by several classical writers to the Celts. Sh. prob. read of it in Fleming's trans. of Ælian's *Histories* (1576), bk. xii, where it is said that 'they throw themselves into the fomey floudes with their swordes drawn in their handes, and shaking their javelines as though they were of force and violence to withstand the rough waves.'"不过这样的意象，莎士比亚不看前人的作品也可以自创。

〔40〕 **两种行动**：指(一)忍受生命；(二)自杀。这里用了翻译中的补足法。

〔41〕 **死亡，不过是/睡眠(59-60)**：原文"to die: to sleep-/No more"="i. e. dying is no more than sleeping"(Hibbard, 240)；"i. e. to die is no more than to sleep" (Jenkins, 278)。

〔42〕 **圆满结果**：原文"consummation"="fitting end. Compare *Cymbeline* 4. 2. 281, 'Quiet consummation have'"(Hibbard, 240). "But the modern sense of (2) satisfying climax may also be present, as *OED* (consummation 4) supposes"(Jenkins 178).

〔43〕 **死亡，不过是/……死亡，睡眠(59-63)**：Wilson (191)引述 Brandes，指出法国作家蒙丹雅(一译蒙田)有类似的说法："Brandes (*Shak.* p. 354) quotes a close parallel from Montaigne's summary of the Apology of Socrates (Florio, bk. iii, ch. 12): 'If it [i. e. death] be a consummation of ones being, it is also an amendement and entrance into a long and quiet life. Wee finde nothing so sweete in life, as a quiet rest and gentle sleepe, and without dreames.' For other possible sources of the Soliloquy v. Dowden's note on 'action' l. 88.""Florio's *consummation* (see ll. 56-88 LN) translates Montaigne's *anéantissement*. Hence the primary idea seems to be of (1) being consumed or vanishing into nothingness. Cf. *Lr* IV. vi. 129, 'Burning, scalding, stench, consumption' (Q 'consumation'); *Edw. III*, IV. ix. 43, 'darkness, consummation, dust and worms'. But the ordinary modern sense of (2) satisfying climax may also be present, as *OED* (*consummation 4*) supposes"(Jenkins, 278).

睡眠，也许是做梦——唉，真棘手：[44]
把这个躯壳的缠绕蜕掉之后，[45]　　65
长眠中会做什么梦呢？[46] 想到这点，
我们就会犹疑；考虑到这点，[47]
受难的人才宁愿长期熬下去。[48]
要不是这样，谁愿意忍受世间的

---

〔44〕 **唉，真棘手**：原文"ay, there's the rub"。"rub"是"〔滚木球戏〕（场所的）不平坦，崎岖；球碰到障碍物滚歪"（郑易里、曹诚修，1211）。Hibbard（240）的解释是："obstacle, difficulty—a metaphor derived from the game of bowls, in which a *rub* is 'an obstacle or impediment by which a bowl is hindered in, or diverted from, its proper course' (*OED*). Shakespeare's use of it here seems to have made 'Ay, there's the rub' proverbial (Tilley R196)."可以意译为"唉，难就难在这里"，"唉，棘手的地方就在这里"或"问题就在这里"；不过为了设法保留意象，并符合格律的要求，译文稍加调整，以"棘手"译"rub"。

〔45〕 **把这个躯壳的缠绕蜕掉之后**：原文"have shuffled off this mortal coil"，有蛇蜕皮、蝶离蛹的意象（Spencer, 268）。也可以解作："(1) this turmoil and trouble of living (2) this mortal flesh, the 'too too solid flesh' of 1. 2. 129, which enclosed within its coils or folds our essential being and has to be *shuffled off* at death as a snake sloughs its old skin"（Hibbard, 240）。Jenkins（278）这样解释"coil"："A richly suggestive word: (1) turmoil of activity, the invariable sense in Shakespeare; but here also, in a bold nautical metaphor, (2) something wound round us like a rope. This second sense seems clear from *shuffled off* (=got rid of , cast aside), but *OED* can cite no instance before Cotgrave (1611): '*Vrillonner une cable*, to coil a cable, to wind... it up round, or in a ring'. Unlike many commentators, I do not see this *coil* as anything so simple as the body, from which the soul frees itself at death. It includes all the appurtenances, occupations, and experiences of mortal life."汉译设法保留"coil"在剧中的丰繁含义。

〔46〕 **长眠**：原文"that sleep of death"。直译是"那死亡的睡眠"。

〔47〕 **考虑到这点**：原文"there's the respect"。"respect"="consideration"（Thompson and Taylor, 285; Hibbard, 240）；"as in 'with respect to'; regard (as in l. 87)"（Jenkins, 279）。汉译用了移位法。

〔48〕 **受难的人……熬下去**：原文"That makes calamity of so long life." Thompson and Taylor（285）的解释是："that allows calamitous experiences to last so long. But 'it is not easy to exclude the feeling that *long life* is itself being regarded as a *calamity*' (Jenkins, 285)."Spencer（269）这样解释"makes calamity of so long life"："makes those afflicted by calamity willing to endure it for so long"。Jenkins（279）对"of so long life"有详细的分析："(an adjectival phrase=) so long lived. But although this is the strict grammatical sense, it is not easy to exclude the feeling that 'long life' is itself being regarded as a 'calamity'."汉译是离心翻译，用了大量的移位法。

鞭笞和嘲笑、[49]暴君的虐待、凌人的　　　　70
盛气、[50]失恋的剧痛、[51]法律的延误、
官吏的傲慢呢?[52] 该获善报的人
何必对恶人忍气吞声呢?[53] 光是
一把短剑,[54]不是就可以把账目

---

〔49〕 **世间的/鞭笞和嘲笑(69-70)**:原文"the whips and scorns of time"。"time",Edwards(146)的解释是:"the times";Jenkins (279)的看法有别,并引述 Kittredge:"'the world we live in' (Kittredge), temporal life. Not, as often explained, 'the time (s)', as though one age might be different from another. "Hibbard (240)解释"whips and scorns of time"时看法与Jenkins 相同:"i. e. lacerating injuries and insults inflicted on us by the world we live in"。Wilson (192)这样解释"the whips and scorns of time":"Life is thought of as a beadle whipping us through the streets, like the vagabond or the whore, with jeering mobs around. Cf. *Lear*, 4. 6. 164-65. "

〔50〕 **凌人的/盛气(70-71)**:Q2 原文"the proud man's contumely";F 原文"the poore [poor] man's contumely"。"contumely"="insolence, insulting behaviour or treatment"(Thompson and Taylor, 286)。汉译是离心翻译。

〔51〕 **失恋**:Q2 原文"despiz'd" [despised];F 原文"dispriz'd"〔Wilson (60)拼"disprized"〕="unvalued"(Jenkins, 179)。Jenkins (279)认为 F 较可信:"On the principle of the more difficult reading F *dispriz'd* is less likely than Q2 *despiz'd* to be a corruption. The *z* spelling (which *OED* does not record for *despise*) lends strong support. "不过,在地道汉语中,"失恋"既可以指"dispriz'd love",也可以指"despised love"。因此版本的异同不太影响汉译。

〔52〕 **官吏的傲慢**:原文"The insolence of office"。"office"="people in official positions"(Hibbard, 240)。

〔53〕 **该获善报的人/何必对恶人忍气吞声呢? (72-73)**:原文"the spurns/That patient merit of the'unworthy takes"="the rejections or setbacks that a patient and deserving person receives from worthless or despicable (unworthy) people"(Thompson and Taylor, 286)。

〔54〕 **光是/一把短剑(73-74)**:原文"With a bare bodkin"。"bare"="unsheathed, or perhaps puny"(Thompson and Taylor, 286);"mere (rather than unsheathed)" (Jenkins, 279);"a bare bodkin"="a mere dagger. ('bodkin' was the name for sharp pointed instruments with various different uses; probably Hamlet is not being very specific.)"(Edwards, 147)。此外参看 Hibbard (286)和 Jenkins (279)对"bodkin"的解释。Jenkins (279)指出,莎士比亚的句子 ("When he himself might his quietus make / With a bare bodkin")上承 Seneca, *Epist.*, 70:"scalpello aperitur ad illam magnam libertatem via et puncto securitas constat〔"一把手术刀,通往大解脱;一刺即可永无忧"〕. "

付清了吗?[55] 死后的情景是永不公开的 75
国度,没有旅人从境内归来。[56]

---

[55] **就可以把账目/付清了吗? (74-75)**:原文"might his quietus make",意为自杀,结束生命。*quietus est* (拉丁语)是"账目(或债目)已付清"或"付讫"的意思。参看 Spencer, 269; Thompson and Taylor, 286; Jenkins, 279。Thompson and Taylor (286)指出,这里的结账意象,上呼第 1. 5. 78 的"未清还罪债,就送去跟上帝结账"("No reckoning made but sent to my account")。所谓"债",指凡人欠上帝的债(即上帝借给凡人的生命):"The debt in question here is man's debt to God, who lent him life, which he pays by dying. Compare *I Henry IV* 5. 1. 126, 'thou owest God a death', and Tilley Q16"(Hibbard, 240)。

[56] **死后的情景……归来(75-76)**:原文"The undiscovered country from whose bourn / No traveller returns"。"bourn"="boundary"(Thompson and Taylor, 286); "frontier. See *OED bourne sb.* 2, where it is pointed out that the word first appears in Lord Berners' *Froissart* (1523), reappears in Shakespeare, who uses it seven times, and then disappears once more until the 18th century, 'the modern use being due to Shakespeare, and in a large number of cases alluding to [this] passage in *Hamlet.*'"(Hibbard, 241). 有的论者指出,莎士比亚让鬼魂返回阳间,现在又让哈姆雷特说没有人死后能回来,显然是前后矛盾或一时大意。Wilson (192)引述 Dowden,认为哈姆雷特此刻情绪低落,不再相信鬼魂,因此有这样的论调。有的论者认为,哈姆雷特的这段独白应该放在鬼魂出现之前。Jenkins (491)在详注里认为,鬼魂一听到鸡鸣就要返回阴间,不能算归来。Dowden, Wilson, Jenkins 等学者,似乎都不能接受莎士比亚会疏忽的事实,回护莎士比亚时论点都显得牵强。其实,在这里,莎士比亚的确有前后矛盾之嫌,论者不必勉强回护莎翁;看戏时,观众大概也不介意这前后"矛盾";反正他们欣赏戏剧时不容易觉察这"矛盾"。有关人死不能返回阳间的说法,Jenkins (491)征引了不少例子:"The metaphor of the journey with no return is in Catullus (III. 11-12), several times in Seneca (*Hippolytus*, 93, 625-6; *Hercules Furens*, 865-6), and in the Bible (e. g. Job x. 21; cf. Wisdom of Solomon ii. 1, 'neither was there any man known to have returned from the grave'). Cardan thinks of a dying man dreaming 'that he travelleth in countries unknown without hope of return' (*Comfort*, 1573, D3V). La Primaudaye, speaking of souls after death, says that we do not know 'into what country they go: because no body as yet ever brought any news from thence' (*The French Academy*, 1618, p. 596). Cf. also Marlowe's *Edward II*, where the condemned Mortimer 'as a traveller Goes to discover countries yet unknown' (V. vi. 65-6). Ingleby (*Shakespeare Hermeneutics*, 91-2) would trace the image back to 'the allegorical country of the Meropes' described by Aelian, within the bounds of which was 'a place called Anostum', signifying a place from which there was no return." Hibbard (241)的说法比较圆通:"In fact, Hamlet is stating one of the great commonplaces about death: that the road leading to it is a one-way street, or, as Horace puts it, *omnes una manet nox/Et calcanda semel via leti*["众生都要入长夜,/都走一次不归路"](*Odes* 1. 28. 15-16)."

我们惧怕死后的未知而心志
惶惑，[57]宁愿忍受今生的痛苦
而不愿投奔未知的境况。[58] 要不是
这样，谁愿意身负重担，[59]在疲累的 80
生命下流汗，猪猡般气喘吁吁呢？[60]
因此，思前想后，[61]就会变懦夫——
因此，果决之心的自然颜彩，

---

〔57〕 **惶惑**：原文"puzzles"＝"confounds, bewilders"(Hibbard, 241)；"(much stronger in meaning than now) bewilders so as to make incapable of proceeding. Cf. *Tw. N.* IV. ii. 42, 'more puzzled than the Egyptians in their fog'; *Ant.* III. vii. 10, where Cleopatra is warned that her presence in the battle 'needs must puzzle Antony'" (Jenkins, 279)；"bewilders, paralyses (a stronger sense than the modern one)" (Thompson and Taylor, 286)。

〔58〕 **宁愿忍受……未知的境况(78-79)**：原文"makes us rather bear those ills we have/Than fly to others that we know not of"。"Shakespeare's version of the common saying 'Better the harm I know than that I know not'(Tilley H166)"(Hibbard, 241)。

〔59〕 **重担**：Q2 原文"fardels"；F 原文"these fardels"。Jenkins (279)认为 F 把意义缩窄了，不若 Q2。"fardels"＝"burdens, packs. (The word—in its variant farthel(l)—used of the Shepherd's bundle in *Wint.* IV. iv. 707, etc.)"(Jenkins, 279)。

〔60〕 **猪猡般气喘吁吁**：原文"grunt"。Thompson and Taylor (286)指出，18 世纪的编者认为 *grunt* 字不雅(就像 3. 4. 210 的 *guts* 和 4. 5. 84 的 *hugger-mugger*)。

〔61〕 **思前想后**：原文"conscience"＝"reflection, consciousness"(Wilson, 192)；"introspection, reflection on the contents of the consciousness"(Spencer, 269)。Thompson and Taylor (287)的解释和 Wilson, Spencer 的解释相近："Certainly the context indicates that Hamlet means 'fear of punishment after death' rather than 'innate sense of good and bad'."有的论者有不同的解释(参看 Edwards, 147; Hibbard, 241; Jenkins, 280, 492-493)。就剧中的语境而言，Wilson, Spencer, Thompson and Taylor 的解释最可信；汉译也以这些论者的解释为准，不过翻译时用了移位法。

会叫忧思的苍白色调沾染，[62]
而高飞的雄图大略会因为 85
这样的忧思把气流弄歪，[63]结果
会失去行动之名。嘿，等一下……[64]
是好姑娘欧菲丽亚！仙女呀，祈祷时，

---

〔62〕 **果决之心……沾染(83-84)**：原文"the native hue of resolution/Is sicklied o'er with the pale cast of thought"。"native hue"＝"natural colour"(Thompson and Taylor, 287)；"natural colour (ruddy or sanguine)"(Hibbard, 241)；"Resolution is sanguine and its complexion therefore red"(Jenkins, 280)。"sicklied o'er"＝"unhealthily covered"(Thompson and Taylor, 287)；"covered all over with a sickly hue. This use of *sickly* as a verb is a Shakespearian invention"(Hibbard, 241)；"A nonce-use"(Jenkins, 280)。"cast"＝"tinge"(Spencer, 269)。"thought"＝"Often used to denote meditation of a melancholy cast. Cf. 'thought-sick', III. iv. 51"(Jenkins, 280)；"melancholy"(Wilson, 192)。

〔63〕 **高飞的……弄歪(85-86)**：原文"And enterprises of great pitch and moment / With this regard their currents turn awry / And lose the name of action."此句有游隼意象：雄图大略拟人后变成高飞的隼。隼要靠"气流"方能大飞；一旦把"气流"弄歪了，就难以保持原定的航迹。"pitch"是Q2版；F版为"pith"。"pitch"＝"height, esp. 'the height to which a falcon soared, before she stooped upon her prey' (Nares). Cf. *R2* I. i. 109, 'How high a pitch his resolution soars!' The association of *pitch* with *resolution* confirms the more authoritative reading of Q2"(Jenkins, 280)。汉译以Q2为准。

〔64〕 **嘿，等一下**：原文"Soft you now"＝"be silent, cease. Cf. I. i. 129, etc. *OED* soft *adv.* 8"(Jenkins, 280)；"(an interjection expressing moderate surprise)"(Spencer, 270)。"soft you"＝"As usual, 'soft' as a verb in the imperative means 'restrain yourself, leave off, be cautious'. Compare 1. 1. 126, 1. 5. 58, 3. 2. 353, 4. 2. 3, 4. 4. 8, 4. 7. 153, 5. 1. 184"(Edwards, 148)。哈姆雷特见欧菲丽亚在场，于是独白中断(Thompson and Taylor, 287)。

别忘记我的罪孽。[65]

欧菲丽亚 啊，是殿下。

殿下过去这一段日子可好？[66] 90

哈姆雷特 很好。在下多谢你关怀了。[67]

欧菲丽亚 殿下，这是你送给我的信物，[68]

---

〔65〕 **是好姑娘……罪孽(88-89)**：原文"The fair Ophelia! Nymph, in thy orisons / Be all my sins remembered."Thompson and Taylor (287)指出，Johnson 认为哈姆雷特说这句话时，忘了自己在装疯，一时疏忽，说了严肃正经的话。有的论者不以为然，认为这句话的语调含讥讽意味(Wilson, 192)："The touch of affectation in 'nymph' and 'orisons' (both pretentious words) and of sarcasm in 'all my sins' shows that Ham. speaks ironically, and not as Johnson maintained in 'grave and solemn' mood. Dowden sees 'estrangement in the word"nymph"'."Jenkins (280)解释"Nymph... orisons"时，赞成 Johnson 的说法："The tone is 'grave and solemn' (Johnson) rather than ironical (Dover Wilson)." Edwards (148)的解释与 Wilson 的解释相近。Spencer (270)指出，哈姆雷特与欧菲丽亚见面的这部分(指 Spencer 版原文 89-150 行)不容易诠释。首先，我们不知道哈姆雷特说话时是否已知道有人在偷听；是否认为欧菲丽亚正参与偷听的阴谋，并且是阴谋中的囮子；还是交谈到一半才起疑，于是对欧菲丽亚不客气。在一般的演出中，直到 130 行("Where's your father?")，哈姆雷特仍一直止于怀疑。"Where's your father?"之后，哈姆雷特觉察到国王和波伦纽斯在偷听，于是恶言恶语，故意让他们听到。在两人交谈的前半部，哈姆雷特的台词是一贯的隐晦，而且语带讥嘲。到了 130 行，他开始奇怪，欧菲丽亚一直没有见他，现在却单独一人出现，没有人陪伴。首先，他怀疑欧菲丽亚的出现是王后的安排，于是以为王后在偷听，故意说难听的话让王后听到，因此在台词中批评女性。讽刺的是，偷听者是国王和波伦纽斯，结果哈姆雷特不经意地泄露了自己的计划(149 行："all but one-shall live")，让国王有机可乘，在伶人演戏的一场(第三幕第二场)耍诡计。Q2 和 F 版中，演出说明没有指示王后在 42 行下(译本 41 行已按需要加上"王后下")。

〔66〕 **殿下过去这一段日子可好?**：原文"How does your honour for this many a day?"Thompson and Taylor (287-88)指出，欧菲丽亚言下之意，是好久没有跟哈姆雷特见面了。其实，在 2. 1. 74-97，欧菲丽亚才说过昨天见过哈姆雷特。"这段日子"指第一场和第二场相隔的时间。Edwards 指出，莎士比亚可能故意这样描写欧菲丽亚，表示她加入了欺骗哈姆雷特的阴谋，感到紧张，因此记忆错误。

〔67〕 **很好。在下多谢你关怀了**：Q2 原文"I humbly thank you, well." F 原文"I humbly thank you, well, well, well."各编者对 F 版中"well"的重复有不同的诠释，认为表示哈姆雷特的不耐烦、厌倦、沮丧、讽刺。参看 Thompson and Taylor, 288。Jenkins 认为不外是演员即兴，随便多加了两个"well"而已："The F repetition—variously interpreted as showing impatience, boredom, depression, or irony—appears to be no more than an actor's elaboration."

〔68〕 **信物**：原文"remembrances"。欧菲丽亚和哈姆雷特"偶然"相遇，居然带来信物，要归还他；结果哈姆雷特起疑，乃理所当然 (Thompson and Taylor, 288)。

想归还给你,已经有一段时间了。
现在就请殿下收回吧。

哈姆雷特 不,别给我;我从来没给你什么。[69] 95

欧菲丽亚 尊敬的殿下,你应该知道你给过;
当时还说过温馨的话语,叫这些
物件显得更宝贵。芬芳消失了,[70]
就把物件拿回去吧。送礼者一冷酷,
高贵的心灵就觉得,宝贵的礼物 100
也变得下贱。[71] 拿去吧,殿下。

哈姆雷特 哈哈,你是个贞女吗?

欧菲丽亚 殿下的意思是?

哈姆雷特 你是个美女吗?[72]

欧菲丽亚 殿下是什么意思呢? 105

哈姆雷特 要是你是个贞女,又是个美女,你的贞节就不

---

〔69〕 **不,别给我;我从来没给你什么:** 原文"No, not I. I never gave you aught." Thompson and Taylor (288)指出,哈姆雷特在这里说假话,也许因为欧菲丽亚不愿意见他,现在又归还信物;结果自尊受损,不承认自己送过信物给欧菲丽亚。

〔70〕 **芬芳消失了:** 原文"Their perfume lost"="The sweetness of both the words and the gifts has disappeared, because of the unkindness of the giver"(Edwards, 148)。

〔71〕 **送礼者一冷酷,/……也变得下贱(99-101):** 原文"for the noble mind / Rich gifts wax poor when givers prove unkind."英谚有云:"A gift is valued by the mind of the giver."("礼物的价值在于送礼者的心意")(Thompson and Taylor, 288)。

〔72〕 **贞女(102)〔、〕美女(104):** "贞",原文"honest",指贞节、贞洁,但也有"诚实"的意思,是一语双关。汉译的"贞"字也有"真"的意思,发音与"真"字相同,正好译原文的双关。贞节和美貌,在一般人眼中,通常不能共存,因此英语有"Beauty and honesty seldom meet."("美貌与贞节鲜能共存")一语(Tilley, B163)。莎剧 *As You Like It* (1.2.36-38)中,西丽亚(Celia)谈到女人的天赋时说:"those that she makes fair, she scarce makes honest; and those that she makes honest, she makes very ill-favouredly"("获上天赋予美貌的,不获贞节;获上天赋予贞节的,要获丑颜")。参看 Thompson and Taylor, 289。

应该让交谈搭上你的美貌。[73]

欧菲丽亚 殿下，除了贞节，美貌还会有更好的交接对象吗？[74]

哈姆雷特 啊，对极了。贞节的力量未能把美貌改变，叫美貌跟自己相仿，美貌的威权已经叫贞节失去本性，变成淫媒了。以前，[75]这句话听来荒谬；[76]但是现在，时间证明这句话正确。[77] 110

---

〔73〕 **你的贞节就不应该让交谈搭上你的美貌(106-107)**：Q2原文"you should admit / no discourse to your beauty"；Q1原文"Your beauty should admit no discourse to your honesty"；F原文"your Honesty should admit no discourse to your Beautie"。Thompson and Taylor (289)指出，三个版本是同一意思："i. e. your honesty ought to permit no one to have converse with your beauty. Although the terms vary (see t. n.), the meaning is much the same in all three texts—that beauty is a potential threat to chastity.""admit no discourse to"＝"permit no parleying with"(Spencer, 271)。"your honesty should admit no discourse to your beauty"＝"your virtue should not allow your beauty to converse with it. (An alternative gloss is 'your virtue ought to keep away those who want to chat with your beauty')"(Edwards, 148)；"(1) Your chastity should permit no one to have converse with your beauty. But what Ophelia answers is (2) Your chastity should permit itself no converse with your beauty"(Jenkins, 281)。"admit no discourse"＝"permit no familiar conversation with"(Hibbard, 242)。汉译以F版和Jenkins的解释为准，并设法译出原文的双关，译出原文与下文("Could beauty, my lord, have better commerce than with Honesty?")的呼应。

〔74〕 **殿下，除了贞节，美貌还会有更好的交接对象吗？(108-109)**：原文"Could Beauty, my lord, have better commerce than with Honesty?""commerce"＝"Primarily used of business dealings, the word may also have sexual implications, which Hamlet's reply picks up"(Jenkins, 281)；"intercourse"(Spencer, 271)；"(1) social intercourse (the sense Ophelia has in mind) (2) trade (the sense Hamlet gives it)"(Hibbard, 242)。原文有性暗示，哈姆雷特回答这句时就把这个词的性暗示加以引申。汉译"交接"，一方面接过上文的"交谈"，一方面暗示"性交"和"性交易"。

〔75〕 **以前**：原文"sometime"＝"once, formerly"(Hibbard, 243)；"formerly, once"(Thompson and Taylor, 289)。Spencer (271)指出，所谓"以前"，指哈姆雷特母亲改嫁，叫他大为失望之前。

〔76〕 **这句话听来荒谬(112-13)**：原文"This was [...] a paradox"。"paradox"＝"absurd statement"(Thompson and Taylor, 289)；"absurd statement, 'statement or tenet contrary to received opinion' (Onions)"(Hibbard, 243)。

〔77〕 **时间**：原文"time"，也是"times"(时代)的意思，尤其指哈姆雷特母亲的行为对他的影响。参看Spencer, 271。

过去,我的确喜欢你。[78]

欧菲丽亚 殿下,过去,你的确叫我这样相信。 115

哈姆雷特 你不应该相信我。[79] 美德即使嫁接在老树干上,我们仍会保留一点点原来的品性。[80] 我没有喜欢过你。

欧菲丽亚 那么,我受的蒙骗就更深。

---

〔78〕 **过去,我的确喜欢你:** 原文"I did love you once."直译是"过去,我的确爱过你"。不过在地道汉语中,"我爱你"一类直译还是比较洋化,听起来有点"肉麻";中国人表达情爱较含蓄,一般说"我喜欢你",效果就等于"I love you"了。"过去"一词译英语的过去时态"did",是翻译移位中的级阶移位(level shift):以词汇译语法。参看Catford,73-82。

〔79〕 **你不应该相信我:** 此句回应波伦纽斯在1.3.127所说的话:"别相信他的誓言"(原文"Do not believe his vows"(Thompson and Taylor 版1.3.126))。

〔80〕 **美德……品性(116-17):** 原文"For virtue cannot so inoculate our old stock but we shall relish of it.""inoculate"是F版;Q2版是"euocutat";Q3版是"euacuate"。这句是嫁接意象。"inoculate"="engraft. From F; Q2's 'euocutat' is a likely misreading, combining a minim error and *t/l* confusion. (Jennens follows Q3's 'euacuate' but this makes less sense of the grafting metaphor.)"(Thompson and Taylor, 290)。"relish of it"="retain a taste or trace"(Thompson and Taylor, 290);"i.e. virtue, when grafted on to our original nature tainted by the sin of Adam, cannot so change that nature that we retain no flavour of it. The image is drawn from the practice of grafting a slip or bud (*oculis* in Latin) taken from a good apple-tree on to the vigorous stock provided by a crab-tree, whose fruit has a bitter astringent taste. Compare *Winter's Tale* 4.4.92-3, 'we marry/A gentler scion to the wildest stock'"(Hibbard, 243)。直译是"保留原树干的味道",但为了意象的统一,以"品性"代替"味道"较恰当。Spencer (271)认为,这句的意思是:即使把美德嫁接在人类所继承的原罪,原罪仍会留下来,无从摆脱:"have a flavour of the original *stock*, with its inheritance of original sin"。

哈姆雷特 你去尼姑庵当尼姑吧。[81] 干吗要繁殖罪人 120
呢?[82] 我本人也颇有美德,[83]但是也可以因
种种罪恶自我指责,结果会希望我母亲没有生

---

〔81〕 **尼姑庵**:原文"nunnery",直译是"女修道院",但这一译法太文雅,不像骂人话。严格说来,"尼姑庵"是女佛教徒修行的地方,与丹麦人信奉的天主教不配合,不过在这里拿来指广义的女教徒修道之所,也无不可。在汉语里,"尼姑庵"的口语味道较强,在舞台演出时效果较佳。Spencer (271-72)指出,莎士比亚之后,在英国人的谈笑中,"nunnery"也指"brothel"(妓院),不过在本幕的语境中("Why wouldst thou be a breeder of sinners?"),莎士比亚似乎不可能用这一语义。

〔82〕 **干吗……罪人呢? (120-21)**:这句原文有不同标点的版本:F, Q2, Q1 为"Why wouldst thou be a breeder of sinners?" Jenkins 版(282)为"Why, wouldst thou be a breeder of sinners?"Jenkins (282)指出,这里的"Why"是感叹词,不是疑问副词:"Not, as almost universally assumed, an interrogative, but an interjection. The question is *wouldst thou*? with Hamlet exclaiming at such a wish, not asking the reason for it. See *OED Why* IV. 7. "。Hibbard (243)也同意 Jenkins 的看法:"As Jenkins has pointed out, *Why* here is an interjection. "不过,尽管 *OED* 录有"Why"的另一义(即感叹词 *Why*);尽管 Jenkins 的说法也可成立;但是就剧中的文气而言,把"Why"解释为疑问词,句子会更紧凑,更能与上文"Get thee to a nunnery!"配合,也更能显示哈姆雷特对欧菲丽亚的残忍。绝大多数版本都与 Jenkins 版、Hibbard 版有别:Barnet (65):"Get thee to a nunnery. Why wouldst thou be a breeder of sinners?"; Craig (886):"Get thee to a nunnery: why wouldst thou be a breeder of sinners?"; Edwards (149):"Get thee to a nunnery-why wouldst thou be a breeder of sinners?"; Spencer (126):"Get thee to a nunnery. Why wouldst thou be a breeder of sinners?"; Wilson (62):"Get thee to a nunnery, why wouldst thou be a breeder of sinners?"; Stanley Wells *et al*. (698):"Get thee to a nunnery. Why wouldst thou be a breeder of sinners?"。这些版本,虽然不完全相同,却都视"Why"或"why"为疑问词。法国译者 Bonnefoy (108)翻译时也视为疑问词:"Va-t'en dans un couvent! Pourquoi procréerais-tu des pécheurs?"Gide (652)的诠释也相同:"Entre au couvent! Pourquoi vouloir engendrer des pécheurs?"Schlegel (157)也视为疑问词:"Geh in ein Kloster. Warum wolltest du Sünder zur Welt bringen?"Montale (96)意译时则视"Why"为感叹词而加以省略:"Chiuditi in un convento: vorresti diventare un'allevatrice di peccatori?"另一位意大利译者 Rusconi (45)视"Why"为疑问词:"Ritirati in un chiostro. Perchè vorresti divenir madre d'altri peccatori?"Déprats (810-11)引原著时以 Q2 为准,翻译时却视"Why"为感叹词:"Vat'en dans un cloître. Quoi, tu voudrais procréer des pécheurs?"

〔83〕 **颇有美德**:原文"indifferent honest"="fairly virtuous, decent enough as men go"(Hibbard, 243);"reasonably or moderately virtuous"(Thompson and Taylor, 290)。

我。我为人十分骄傲，睚眦必报，而且野心勃勃，[84]作奸犯科的心思招之即来；数目之多，意念装不下，想象来不及赋形，也没有足够的 125
时间付诸行动。[85] 像我这样的家伙，在天地之间爬行干吗呢？我们全是彻头彻尾的无赖[86]——我们这些人哪，你一个也不要相信。去尼姑庵吧。你父亲在哪儿呢？[87]

---

〔84〕 **骄傲，睚眦必报，而且野心勃勃（123-24）**：原文“proud，revengeful，ambitious”。Edwards（149）有这样的评语：“Hamlet is all these things：he considers himself better than other people，he wants revenge for his father，he desires the throne. These desires and feelings may be sinful or they may in their circumstances be justified and honourable. Hamlet speaks of his sinfulness with a mocking，teasing exaggeration，as he spoke of his world-weariness to Rosencrantz and Guildenstern. We mustn't take him at his word，or suppose that Shakespeare here definitively says that revenge is sinful. Yet here，as in the world-weary speech in 2. 2，there lies beneath the rodomontade a nugget of truth.”

〔85〕 **作奸犯科的心思招之即来……付诸行动（124-26）**：原文“with more offences at my beck than I have thoughts to put them in，imagination to give them shape，or time to act them in.”此语形容“作奸犯科的邪念”之多。

〔86〕 **我们全是彻头彻尾的无赖（127-28）**：Q2 原文为：“We are arrant knaves”；Q1 和 F 的原文是“We are arrant knaues [knaves] all”。Craig（886）大致采用 Q1 和 F 版：“We are arrant knaves，all”；Barnet（65），Hibbard（243-44），Jenkins（282），Spencer（126），Wilson（62）采 Q1 和 F 版。汉译以 Q1 和 F 版为准。

〔87〕 **你父亲在哪儿呢**：原文“Where's your father?”Thompson and Taylor（290）指出，哈姆雷特这样发问，显示他怀疑有人在监视他。在 Dover Wilson 所编的 *Hamlet*（Cambridge：Cambridge University Press，1934；2nd ed. 1936；rev. 1954，1964），哈姆雷特在第 2. 2. 156 出场，听到国王和波伦纽斯要监视他。哈姆雷特何时得知自己被监视呢？Edwards（149）有这样的看法：“Some commentators think that Hamlet knew all the time he was being watched；some think he guessed it early in the interview，some think he learns it here. It is my view that Hamlet never knows about the watchers. We do not need his awareness of the spies to explain what he says. Stage-tradition varies a good deal on this，but it was common practice in the eighteenth century for Hamlet to catch sight of the eavesdroppers during the scene（Sprague，*Shakespeare and the Actors*，152-4）.”就戏剧效果而言，哈姆雷特是应该知道有人监视他的（至于何时知道，则可以商榷）；不然他对欧菲丽亚的残忍行为就欠缺理据。

欧菲丽亚	在家里,殿下。[88]	130
哈姆雷特	把门关上,把他关在里面。让他扮傻瓜的时候只能在自己的家里扮。再见了。[89]	
欧菲丽亚	[*旁白*]救救他呀,亲爱的老天爷。[90]	
哈姆雷特	你真的要嫁人,我就送这个诅咒给你做嫁妆:[91]就算你贞洁如冰,纯净如雪,都逃不过诽谤。[92] 去尼姑庵吧。再见了。如果你真的要嫁人,就嫁给傻瓜吧;聪明的男人清楚不过,知道你们这些女人会把他们变成怎样的怪物。[93] 去尼姑庵吧,越快越好。再见了。	135
欧菲丽亚	[*旁白*]诸天神灵啊,恢复他的神志吧。	140
哈姆雷特	你们涂脂抹粉,我听得多了。上帝给了你们一	

[88] **在家里,殿下**:原文"At home, my lord."Spencer (272)指出,欧菲丽亚的谎言,是她此后悲剧之始,尽管她父亲在一旁偷听,她不得不"说谎";尽管她以为自己在敷衍一个疯子。哈姆雷特知道欧菲丽亚说谎后,此后再也不相信她。Hibbard (244)认为欧菲丽亚的谎言可以原谅:"Ophelia's lie, like Desdemona's lie (*Othello* 3.4.51), is an excusable one. What else can she say?"

[89] **再见了**:原文"Farewell."由这句"再见了"("Farewell")开始,哈姆雷特一连说了三次"再见了",但临时又有话说。在内室跟母亲见面的一场(3.4),哈姆雷特的行为也相同(Thompson and Taylor, 291)。

[90] **救救他呀,亲爱的老天爷**:原文"O help him, you sweet heavens!"欧菲丽亚认为哈姆雷特真的发了疯(Thompson and Taylor, 291)。

[91] **这个诅咒给你做嫁妆**:原文"this plague for thy dowry"="this curse in place of a dowry or marriage portion (usually provided by the woman's father)"(Thompson and Taylor, 291);"plague"="affliction"(Hibbard, 244)。

[92] **诽谤(135-36)**:原文"calumny"。"Compare *Measure* 3.2.174-5, 'back-wounding calumny / The whitest virtue strikes.'"(Hibbard, 244)。

[93] **你们这些女人……变成怎样的怪物(138-39)**:原文"what monsters you make of them."指妻子不忠,丈夫当乌龟。在西方传统中,当了乌龟的男人,头上会长角,变成怪物。参看 Spencer, 272; Thompson and Taylor, 291。Spencer 指出,演到这里时,演哈姆雷特的演员可以把手指放到头上,作长角状。原文"what monsters you make of them"中,前面("如果你真的要嫁人")原文的单数"thou"("if thou wilt needs marry")变成了复数"you",指一般女人,不再光指欧菲丽亚。

张脸容，你们却为自己另造一张。[94] 你们痉
挛跳跃、扭捏漫步，[95]你们嗲声嗲气，[96]给动
物胡乱起绰号，[97]行为放荡就称为无心之失。
去你的，我再也不吃你们这一套了。这一套，真 145
叫人发疯。[98] 哎呀，别再娶妻嫁人了！[99] 已
经娶妻嫁人的可以继续活下去——例外只有一

---

〔94〕 **你们涂脂抹粉……另造一张(141-42)**：原文"I have heard of your paintings well enough. God hath given you one face and you make yourselves another."英国伊丽莎白一世时代(1558—1603)和詹姆士一世时代(1603—1625)，作家攻击女人时，都喜欢批评她们化妆的做法。参看 Thompson and Taylor, 291。

〔95〕 **痉挛跳跃、扭捏漫步(142-43)**：原文"jig and amble"，都是丑化女人的动作。"jig"="to move up and down or to and fro with a rapid jerky motion"(Little *et al.*, 1064)；"dance, move jerkily"(Spencer, 272)；"i. e. 'move with a rapid jerky motion' (Onions)—earliest instance of *jig*, in this sense, cited by *OED*"(Hibbard, 244)。"amble"="to walk, dance, etc., like an ambling horse"(Little *et al.*, 53)；"walk affectedly"(Spencer, 272)；"i. e. move in an exaggeratedly smooth and fluid fashion"(Hibbard, 244)。

〔96〕 **嗲声嗲气**：原文"lisp"，指"咬着舌头发音(如将 *s*[/s/], *sh* [/ʃ/], *z* [/z/]等音读作 *th* [/θ/, /ð/])(……)(孩子似地)口齿不清地说"(郑易里、曹诚修,810)。不过在这里，"lisp"的意思是："speak in an affected way"(Thompson and Taylor, 291)，强调女人说话时矫揉造作，因此译为"嗲声嗲气"。"Compare *Romeo* 2. 4. 28-9, 'such antic, lisping, affecting fantasticoes'."(Hibbard, 244)。

〔97〕 **给动物胡乱起绰号(143-44)**：原文"nickname God's creatures"。Spencer (272)的解释是："use foolish (or indecent) invented names for creatures which were given their proper names by Adam at God's direction (Genesis 2. 19)"。Thompson and Taylor (291)不明白，为什么给动物起绰号会成为罪名；然后下这样的结论：把一项比较微不足道的罪名加进去，也许可以叫说话的人(哈姆雷特)显得荒谬。

〔98〕 **真叫人发疯(145-46)**：原文"It hath made me mad."Thompson and Taylor (292) 就这句提出疑问：除非这句的意思是："这一套真气死我了"("It has made me angry")，否则，这种说法会引起以下问题：哈姆雷特此刻的自觉性有多高？他是真正装疯呢，还是仅仅做些怪动作？汉译用"发疯"一词，既可指精神失常，也可指怒不可遏，保留了原文的一词多义，也就解决了 Thompson and Taylor 所提到的困难(当然，英语的"mad"也可以有两种意义)。

〔99〕 **哎呀，别再娶妻嫁人了**：原文"I say we will have no more marriage.""marriage"是 Q2 版，Q1 和 F 版是"marriages"，直译是"婚姻"；不过"婚姻"在这里不够口语化，不能传达哈姆雷特的愤慨。译为"嫁娶"也可以，不过这一译法只有两个音，在舞台上稍纵即逝，不若"娶妻嫁人"那么响亮清晰。

个。[100] 其余的人只可以像现在一样，不嫁不
娶。去尼姑庵吧，去呀！　　　　　　下

欧菲丽亚　啊，这么高贵的心灵，就这样　　　　150
给毁掉！朝臣、战士、学者的眼睛、
舌头、宝剑，[101]美丽江山的期望
和玫瑰，[102]品味的镜子，[103]行为的模子，[104]
万众钦羡的焦点，[105]就完全毁掉了。[106]

---

[100] **例外只有一个(147-48)**：原文"all but one"。哈姆雷特显然指国王。Spencer (272-73)指出，哈姆雷特在这里犯了第一项错误，因为这样公开警告，在一旁偷听的国王会有戒备，结果对哈姆雷特不利。如果他假设母亲在偷听，这句话等于告诉她，自己此后会有什么行动。要解决这困难，导演可以把这句话变成旁白。

[101] **朝臣、战士、学者的眼睛、/舌头、宝剑(151-52)**：原文"The courtier's, soldier's, scholar's eye, tongue, sword"。欧菲丽亚所举，是文艺复兴中理想王子所具备的条件，宝剑与战士相配，眼睛、舌头同时配朝臣、学者。三种条件的次序取决于修辞效果，并无逻辑关系(Thompson and Taylor, 292)。

[102] **美丽江山的期望/和玫瑰(152-53)**：原文"Th'expectancy and rose of the fair state"。"expectancy"是F版；Q2是"expectation"(Thompson and Taylor, 292)。汉译与Barnet (66), Craig (887), Hibbard (245), Jenkins (284), Spencer (127), Wells *et al.* (698), Wilson (63)一样，采用F版。Thompson and Taylor (292)认为此语是重言法(hendiadys)，等于"rose-like expectation or hope of the fair state"。不过按台词的上下文理，不以重言法解释这句，效果更佳。Spencer (273)就没有视为重言法，"expectancy"解作"hope for the future"；"rose"解作"the very flower"。"expectancy"="Apparently regarding Hamlet as heir to the throne"(Jenkins, 284)；"'that from which expectations are entertained' (*OED 2c*)—first instance of this sense cited by *OED*" (Hibbard, 245)。"rose"="As the primate among flowers, the *rose* symbolized youth and beauty. Compare *Antony* 3. 13. 20-1, 'he wears the rose/Of youth upon him'" (Hibbard, 245)；"As a symbol of the perfection of young manhood, cf. 'Richard, that sweet lovely rose', *1H4* I. iii. 175. Ophelia will be described as the 'rose of May' (IV. v. 157) when she too is 'blasted'"(Jenkins, 284)。

[103] **品味的镜子**：原文"The glass of fashion"。"glass"="model, ideal. Compare *2 Henry IV* 2. 3. 21"(Hibbard, 245)。

[104] **行为的模子**：原文"the mould of form"。"mould of form"="pattern of perfect behaviour (*OED mould sb.*[3] 5)"(Hibbard, 245)。

[105] **万众钦羡的焦点**：原文"Th'observed of all observers"。"observed of all observers"="i. e. object of every true courtier's respectful attention (*OED observe v.* 4)"(Hibbard, 245)。

[106] **就完全毁掉了**：原文"quite, quite down."" down"="destroyed, ruined" (Thompson and Taylor, 292)。

而我，女子当中最倒霉、最不幸， 155
曾吮吸他悦耳誓言的蜜糖，[107]
现在却要看高贵的理智之君，[108]
像美妙的铃声走了调，[109]刺耳难听——
那正茂的风华，[110]样貌无可比拟，[111]
竟遭狂乱摧残。[112] 啊，真难过，[113] 160
要目睹他的过去、他的现在。[114]
〔国王与波伦纽斯从挂毯后走出来。〕

---

〔107〕 **悦耳**：F 版是"Musicke"["music"]；Q2 版是"musicked[musickt]"。版本的差异不影响汉译。

〔108〕 **高贵的理智之君**：原文"noble and most sovereign reason"。汉译用了移位法。

〔109〕 **走了调**：F 版原文是"out of tune"；Q1 版原文是"out of time"。Thompson and Taylor (293)认为两种说法都可以成立。汉译以 F 版为准。

〔110〕 **正茂的风华**：原文"blown youth"="youth in full bloom. Compare 3. 3. 81 [, 'With all his crimes broad blown, as flush as May]"(Hibbard, 245)；"youth in its full bloom"(Thompson and Taylor, 293)。"broad blown" = "in full blossom"(Hibbard, 275)。按照这一描写，Thompson and Taylor (293)认为，哈姆雷特的年纪似乎未到三十。

〔111〕 **样貌**：Q2 版是"form and stature"；F 版是"form and feature"。汉译以 F 版为准。"feature"="bodily proportion, complete physical appearance. Compare *Antony* 2. 5. 111-14, 'bid him/Report the feature of Octavia, her years,/Her inclination; let him not leave out/The colour of her hair. '"(Hibbard, 245)。

〔112〕 **竟遭狂乱摧残**：原文"Blasted with ecstasy" = "devastated by madness"(Thompson and Taylor, 293)。"ecstasy"="madness"(Edwards, 151)。

〔113〕 **啊，真难过**：原文"O woe is me" = "it is a misery to me, it makes me miserable"(Thompson and Taylor, 293)。

〔114〕 欧菲丽亚说完这段台词(150-61 行)，是否要离开舞台呢，论者有不同的看法。Thompson and Taylor (293)160 行的注释可供导演参考："The corrected state of this page in Q2 has an *Exit* for Ophelia at this point, and she does leave at the equivalent moment in scene 7 of Q1, but Polonius addresses her below at 177-9. In early performance tradition (from at least 1676) she did sometimes leave here and his lines to her were cut; the alternative (from 1723) was for her to leave and then return as if summoned by *How now, Ophelia?* at 177. Williams ('Directions', 43) suggests that she should exit after 179. If she remains onstage she is often out of earshot of the King's speech (she '*goes up the stage*' in Oxberry's 1827 acting edition), or too distressed to listen to it."

国王　　好姑娘！他的感情违背常理呀。[115]
他说的话，虽然稍欠条理，
却不像发疯。他的灵魂有困扰，
愁思像母鸡那样伏在上面——[116]　　165
真怕有什么结果孵了出来，[117]
会有什么危险。为了阻止
危险发生，顷刻之间我毅然
决定：他要马上去英格兰，[118]
追讨英国人欠我们的贡品。[119]　　170
也许不同的海域、不同的国度

---

[115] **他的感情违背常理呀**：原文"His affections do not that way tend."这句的真正意义，Thompson and Taylor (293)不敢肯定，只说："The King is perhaps reacting to Hamlet's expressions of distaste for life and reluctance to pass it on by 'breeding'."（"哈姆雷特在前面表示过厌恶生命之情，表示不愿意借'繁殖'以延续生命；在这里，国王大概就这一点有所回应"）。"affections"＝"(in a more general sense than now) feelings, inclinations"(Jenkins, 285)；"passions"(Thompson and Taylor, 293)。

[116] **愁思像母鸡那样伏在上面**：原文"O'er which his melancholy sits on brood"。"sits on brood"＝"sits brooding like a hen"(Hibbard, 246)；"The metaphor is of a brooding bird sitting on its eggs"(Thompson and Taylor, 293)。

[117] **真怕……孵了出来**：原文"And I do doubt the hatch and the disclose"。"doubt"＝"fear. Cf. I. ii. 256 ['I doubt some foul play']"(Jenkins, 285)。"hatch"＝"outcome; literally the emergence of a young bird from its shell. Shakespeare also uses this metaphor in relation to the awakening of evil or conspiracy at *JC* [*Julius Caesar*] 2. 1. 33 and *MM* [*Measure for Measure*] 2. 2. 98"(Thompson and Taylor, 294)。"disclose"＝"disclosure; synonymous with *hatch* (see also 5. 1. 276 ['When that her golden couplets are disclosed'])"(Thompson and Taylor, 294)。

[118] **他要马上去英格兰**：Spencer (274)指出，在1. 2. 112-17，国王还想把哈姆雷特留在丹麦，现在却改变了主意。此刻，他仍然声称，自己希望哈姆雷特的忧郁症可以治愈；但在伶人演戏的一幕与哈姆雷特发生冲突后，就决定送他往英格兰，同时趁机把他杀害（见Spencer版4. 3. 60-70）。

[119] **追讨英国人欠我们的贡品**：原文"For the demand of our neglected tribute." "See Bullough, [Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*, 8 vols., 1957-75] vii. 185 for the topical element in this reference to the Danegeld" (Hibbard, 246)。"Shakespeare has a sense of the historical background of the play; this is the famous Danegeld"(Spencer, 274)。"Some editors note a possible topical allusion to the 'Danegeld', but this is not really necessary"(Thompson and Taylor, 294)。

由于有各种景物观赏,[120]会驱散
这缠扰心中,又颇为顽固的念头。[121]
这念头,他的脑子一直在推敲,
结果叫他失常。[122] 你怎么看? 175

---

[120] **有各种景物观赏**:原文"With variable objects"。"variable objects"="various sights, 'a change of scene'"(Thompson and Taylor, 294)。

[121] **缠扰心中,又颇为顽固的念头**:原文"something-settled matter"="Referring back to l. 166 ['There's something in his soul']. *Something*, an unidentified thing, is best taken as an adjective describing *matter*. Most eds. take it as an adverb (=somewhat) with *settled*. But the King accepts without qualification that the matter is *settled*, firmly lodged, in Hamlet's heart. It is what it is that is indefinite. Schmidt compares *R2* [*King Richard II*] II. ii. 36, 'my something grief' ('i. e. existing, but of uncertain nature')"(Jenkins, 286);"i. e. obsession that has taken rather a hold. Jenkins argues that *something* is an adjective meaning 'indefinite'; but had Shakespeare intended this, he would, presumably, have written 'This something matter settled in his heart'"(Hibbard, 246);"somewhat settled matter (*idée fixe*)"(Spencer, 274)。"something-settled"="somewhat obsessive"(Thompson and Taylor, 294)。国王的批评没有波伦纽斯的批评直接,不应该像 Jenkins 所说那样绝对;Hibbard, Spencer, Thompson and Taylor 的诠释较合理,汉译从之。

[122] **这念头,他的脑子一直在推敲,/结果叫他失常(174-75 行)**:原文"Whereon his brains still beating puts him thus/From fashion of himself. ""brain's"="There is no way of deciding with certainty whether the *braines* of Q2 and F is nominative plural, genitive singular, or genitive plural. The genitive singular is preferred here because it gives the simplest construction"(Hibbard, 246);"brains still beating"="relentless concentration; see [*The*] *Tem*[*pest*] 1. 2. 176: 'For still 'tis beating in my mind. '"(Thompson and Taylor, 294)。"puts him thus/From fashion of himself"="i. e. makes him so unlike his usual self"(Hibbard, 246);"fashion of himself"="his own proper way of behaving"(Edwards, 151);"his usual behaviour"(Thompson and Taylor, 294)。"still"="constantly"(Jenkins, 286)。"puts"="the subject is of course the whole preceding phrase. Cf. Abbott 413"(Jenkins, 286);"Blake (3. 2. 1. 1g) notes that *brains* often takes a singular verb, while Hope (2. 1. 8a) argues that the noun clause ('the fact that his brains are still beating') is the subject of *puts* rather than the plural noun"(Thompson and Taylor, 294)。有关"puts"的主词,两说皆通;不过 Hope 和 Jenkins 的说法更可信,汉译从之。一旦按 Hope 和 Jenkins 的诠释理解,*braines* 是主格复数(nominative plural)、生格单数(genitive singular) 或生格复数(genitive plural)都不再重要,因为"Whereon his brains still beating"这一词组用作主语时,自然就是单数,而后面的动词自然是单数"puts"。"Whereon his brains still beating"也可以译作"这念头,他的脑子一直在捶打";不过"捶打"只有比喻义,不若"推敲"那样,既有比喻义,也有引申义,更接近"Whereon...beating"。

波伦纽斯　陛下的做法很好。不过我相信，
心病的根源，[123]肇因于情人的冷落，
怎么啦？欧菲丽亚。你不必告诉我们，
哈姆雷特殿下刚才说了什么话——
我们都听到了。[124] 陛下，按尊意行事吧。　180
陛下认为恰当，这出戏演完了，
不妨让她的母后独自请他
说明症结，[125]对他直言不讳。[126]
微臣呢，请陛下恩准，则在一旁
监听全部谈话。[127] 要是王后　185
找不出病因，[128]就送他去英国，或者按

---

[123] **心病**：原文"grief"="troubled state of mind"(Hibbard, 246)。

[124] **怎么啦……都听到了(178-80)**：原文"How now, Ophelia? /You need not tell us what Lord Hamlet said-/ We heard it all."Thompson and Taylor (294)指出，从这几句话看来，欧菲丽亚可能不知道父亲和国王刚才在监视她。但是，在这一幕的前半部，欧菲丽亚已经在场，王后又跟她说过话(37-41 行)，很难想象她不知道父亲和国王在监视她。

[125] **症结**：Q2 原文"griefe [grief]" = "grievance"(Spencer, 274)；F 原文"Greefes"="grievances"(Hibbard, 246)。两个版本的单数和复数之别，不影响汉译。

[126] **直言不讳**：原文"round" = "plain-spoken, as at II. ii. 139 ['No, I went round to work'], III. iv. 5 ['Pray you be round.']"(Jenkins, 286)。

[127] **微臣呢……全部谈话(184-85)**：原文"And I'll be placed, so please you, in the ear/Of all their conference."在 3. 3. 30-33 (Thompson and Taylor 版)，波伦纽斯却说，偷听哈姆雷特与母亲谈话的做法是国王的主意(Thompson and Taylor, 295)。Edwards (171)指出，波伦纽斯把责任"移交"国王，是由于他为人谨慎，表示对国王尊敬："His transfer of responsibility for the scheme, in 'as you said' (30), is a matter of prudence as well as deference (see 3. 1. 175-9)." **谈话**：原文"conference" = "Conversation"(Little *et al.*, 366)；"The action of conferring or taking counsel, now always on an important or serious subject or affair; 'the act of conversing on serious subjects, formal discourse' (J.); but formerly in the more general sense of: Conversation, discourse, talk"(*OED sb.* 4. a)。

[128] **找不出病因**：原文"find him not"="fails to find out what is wrong with him"(Thompson and Taylor, 295)；"i. e. does not find out what is the matter with him"(Hibbard, 247)；"fails to discover his secret. Compare *Lear* 4. 6. 103, There I found 'em, there I smelt 'em out."(Edwards, 152)。"find him"="find the truth about him"(Jenkins, 286)。

圣明妥为监禁。

国王 好，就这样处置。

大人物发起疯来，不可以不监视。[129] 全体下

[129] **大人物发起疯来，不可以不监视**：原文"Madness in great ones must not unwatched go.""unwatched"为 F 原文；Q2 原文为"vnmatcht [unmatched]"。"Q2's 'vnmatcht' could perhaps mean 'not provided with a counterpart', i. e. 'unopposed', but elsewhere Shakespeare's four uses of 'unmatched' all mean 'matchless' (including the use at 158 ['That unmatched form and stature of blown youth'], which might have influenced Q2's reading)"(Thompson and Taylor, 295)。

丹麦王子哈姆雷特的悲剧



第　三　幕

第　二　场[1]

王宫中的一个大堂[2]

哈姆雷特与三个伶人上。[3]

---

〔1〕 这一场，Q1有237行(即第九场)，Q2和F有389行；内容大致相同，不过在Q1里，一般以删节形式出现。这场的演出地点是一个宫廷室内，不过要容纳得下《冈萨戈遇害》一剧的演出。室内通常有两个高出地面的平台；一个给群臣，一个给伶人(用来演戏中戏)。时间在同一天的晚上，稍后于第三幕第一场。参看 Thompson and Taylor, 295。Hibbard (247)指出，在这一场，剧情发展推向第二次高潮(第一次高潮是哈姆雷特与鬼魂的首度相遇)。

〔2〕 **王宫中的一个大堂**：原文"A Hall in the Castle."为 Craig 版(887)的场景说明。Barnet (68), Edwards (152), Hibbard (247), Jenkins (287), Spencer (128), Thompson and Taylor (295)都没有场景说明。Wilson (64)的场景说明较详细："The hall of the castle, with seats set to both sides as for a spectacle; at the back a dais with curtains concealing an inner-stage"。

〔3〕 **哈姆雷特与三个伶人上(演出说明)**：原文"*Enter Hamlet and three of the Players.*"剧情此刻只需一个伶人；但到了128-253行(Thompson and Taylor 版)，演出就需要三个伶人(另外还需三至四个额外的演员参与哑剧的演出)。有的编者认为，此幕不需要三个伶人，但哈姆雷特的台词对一组人说胜过对一个伶人说(近年的演出都这样安排)。参看 Thompson and Taylor, 295。

哈姆雷特 务必按照我所说的台词念,[4]轻轻的,用舌头。不过,要是你像我们所见到的许多演员那样大声呼喊,那我宁愿找一个传令官来念了。[5] 同时,也不要像锯木那样,用双手在空中打太多的手势,[6]像这样……[7]相反,一 5
切都要适可而止。正当你的激情澎湃得像急流,像暴风雨,或者说,像旋风的时候,你得练就节制的技巧,把情感流利地表达。听见吵吵闹闹、头戴假发的家伙把激情片段撕成碎片,[8]撕成一块块的破布,把围立在戏台周围 10

〔4〕 **务必按照我所说的台词念**: 原文"Speak the speech, I pray you, as I pronounced it to you"。Thompson and Taylor (295)指出,哈姆雷特在这里有两重身份: 以莎士比亚的代言人身份,教伶人演戏;以戏剧业余爱好者身份,与伶人谈戏艺;伶人对哈姆雷特的态度是大方的包涵。Spencer (274)指出,哈姆雷特开始时只谈自己加进剧中的台词;不久就进一步纵谈演戏艺术。"台词"(the speech),大概指原作 2.2.476-78(汉译 533-36 行: "按我的意思多背一段台词,行不行? 这段台词大约有十二三行——或十六七行;我会写下来,穿插进戏剧里面。")。"pronounced"="declaimed, recited. Compare *Merchant* 1.2.9, 'Good sentences, and well pronounced.'" (Hibbard, 247)。Thompson and Taylor (297)指出,莎士比亚时期,演员练习时通常有作者、提白员、经理或其他演员在场提示。

〔5〕 **传令官**: 原文"town-crier",郑易里、曹诚修 (1472) 译"到处宣述新颁规则等的镇公务员";在舞台上,这一翻译太长,不适用,因此要换例。Thompson and Taylor (296)指出,就这句话看,哈姆雷特较喜欢自然而不夸张的念法;但这态度与他在第二幕第二场的表现相矛盾。在第二幕第二场,伶人高声朗诵有关皮罗斯的台词时,他表示欣赏。

〔6〕 **像锯木那样……太多的手势(4-5)**: 原文"saw the air"="to gesticulate with the hands as if sawing something"(Little *et al.*, 1795);"to gesticulate with the hands as if sawing something invisible. Also to saw one's hand"(*OED v.*[1] 2. *transf.*)。

〔7〕 **像这样**: 原文"thus"。说到这里,哈姆雷特会向伶人示范,何谓"像锯木那样,用双手在空中打太多的手势"。

〔8〕 **激情片段**: 原文"passion"="passionate speech (*OED* 6d). Compare *Dream* 5.1.307, 'her passion ends the play.'"(Hibbard, 247)。

的下级观众的耳朵劈开，[9]我就由心底感到厌恶。大多数下级观众什么都不懂，只懂得看毫无意义的哑剧，听毫无意义的吵闹。演戏演得比雷公还要吵的家伙，[10]真正该打——[11]那简直比犹太的希律王还要希律。[12] 千万不要这样演哪。 15

首席演员[13] 保证不会，殿下。

哈姆雷特 不过也不要演得太低调；以因时制宜为师就行了。动作要配合台词；台词要配合动作。特别要注意的是：不要违背中庸之道。[14] 因为无论演什么，这样过火的演出，都会偏离戏剧的目标。戏剧的目标，自始至终，打个比喻说，都 20

---

〔9〕 **下级观众**：原文"groundlings"＝"spectators who stood on the ground in the yard of the public theatres, the cheapest part of the house. First found in this passage, and not used elsewhere in Shakespeare, *groundling*, in this sense, appears to be an ingenious punning variation on the 'name given to various small fishes which live at the bottom of the water' (*OED* 3 and 1)"(Hibbard, 247-48)。莎士比亚时期，买了最廉价戏票的观众，要站在舞台周围的地上。此外参看 Jenkins, 287; Thompson and Taylor, 296。Hibbard (248)指出，当年，下级观众在地球剧院看《哈姆雷特》，听到主角这样向他们出击时，不知会有什么反应："One cannot help wondering how the groundlings at the Globe responded to Hamlet's sally at their expense."

〔10〕 **演戏演得比雷公还要吵(13-14)**：原文"o'erdoing Termagant"。**雷公**："Termagant"，中世纪的基督徒相信，回教徒信奉此神祇。一般用来指粗暴而又大叫大嚷的人物；小写的"termagant"指"悍妇，泼妇"(郑易里、曹诚修，1434)。参看 Thompson and Taylor, 297。

〔11〕 **真正该打**：原文"I would have [such a fellow] whipped [for o'erdoing Termagant]"。直译是"〔这样演戏，演得比雷公还要吵的家伙〕我会命人鞭打〔他〕"。

〔12〕 **比犹太的希律王还要希律(14-15)**：原文"out-Herods Herod"。**希律**：犹太王，耶稣出生时的君主，极为残暴，为了消灭可能威胁他的人，下令屠杀全国婴儿。在中世纪的戏剧中，希律是个大叫大嚷的暴君。参看 Thompson and Taylor, 297。Hibbard (248)指出，在考文垂(Conventry)演出的戏剧中，莎士比亚可能看过这一角色。

〔13〕 **首席演员**：Q2 与 F 原文是"Player"；Q1 原文是"players"。不过许多编者都修订为"First Player"。

〔14〕 **中庸之道**：原文"the modesty of nature"。Jenkins (387)指出，这里的"modesty"解作"moderation"。

是举起镜子反映人类的行为，[15]让美德看见
自己的五官，让愚昧看见自己的影像，[16]让此
时此刻的现状看见本身的形态和模样——以前 25
是这样，现在也是这样。[17] 演出要是太夸张，或

〔15〕 **人类的行为**：原文为"Nature"＝"human action or behaviour"（Thompson and Taylor，297）。Spencer（275）指出："艺术为现实的镜子这一意象，在莎士比亚采用前已有很长的历史"（"This image of art as a mirror of reality had had a long history before Shakespeare used it"）。

〔16〕 **愚昧……影像**：原文"Scorn her own image"。Thompson and Taylor（297）的解释是："the scornful person what she looks like to others"。Spencer（275）对"scorn"的解释略有不同："folly（the object of scorn）"。Hibbard（248）的解释大致和Spencer的解释相同："objects of scorn，things that deserve scorn（i. e. vice and folly）. Compare [*The Comedy of*] *Errors* 4. 4. 100，'To make a loathsome abject scorn of me'."汉译大致采用Spencer和Hibbard的解释。

〔17〕 **戏剧的目标……现在也是这样（22-26）**：原文"the purpose of playing，whose end，both at the first and now，was and is to hold as 'twere the mirror up to Nature to show Virtue her feature，Scorn her own image，and the very age and body of the time his form and pressure."Hibbard（248）和Jenkins（288）都指出，这里所提到的戏剧观出自西塞罗（Cicero）。Jenkins（288）间接引述西塞罗（*Commentum Terenti*，ed. Wessner，i. 22）："comoediam esse Cicero ait imitationem vitae，speculum consuetudinis，imaginem veritatis"（"西塞罗说：'喜剧模拟人生，鉴照风俗，反映真理'"）。Hibbard（248）则直接引述："imitatio vitae，speculum consuetudinis，imago veritatis.""the very age and body of the time his form and pressure"＝"i. e. gives an impression of the shape of our times in the clearest detail. 'form and pressure' imply as at 1. 5. 100 ['all pressures past'] a shape stamped from a mould. Many commentators think that 'very age' and 'body of the time' are separate and parallel phrases，but the run of the sentence clearly puts 'age and body' together. I take the phrase to be a hendiadys for 'aged body'；i. e. the stage will provide an image of this ageing world as faithful as a statue or an effigy of an old person 'wrinkled deep in time'"（Edwards，153）。"very... time"＝"Taken by Edwards as hendiadys（＝aged body of the time），but it could mean more generally 'essential reality of this moment in time'"（Thompson and Taylor，297）；"the very age and body of the time"＝"the true state of things as they are now. The *age* is 'the period we live in' and the *body of the time* is the 'essential，substantial nature of the time'"（Hibbard，248）。Jenkins（288）的解释与Thompson and Taylor，Hibbard的解释大致相同："age does not correspond with body as an attribute of 'the time' but with the whole phrase *body of the time*. *body*，'the essential and vital part'（Schmidt），but also with a suggestion of the 'substance' of which the players give the image（*OED* *body* 24）.""form and pressure"＝"likeness and impression"（Thompson and Taylor，298）。汉译以Thompson and Taylor，Hibbard，Jenkins为准。

者力度不足,[18]就算能逗外行人发笑,[19]也
只会叫有识之士难过。一个有识之士的评价,
你要看得比整个戏院中的其他观众重要。[20]
啊,我看过某些演员演出,获得别人好评,而且是 30
很高的好评。可是他们的发音跟台风既不像基
督徒,[21]也不像异教徒或任何人;[22]走起路来

---

〔18〕 **力度不足:** 原文"come tardy off"="done inadequately or imperfectly"(Edwards, 153);"executed inadequately (so that the attempted realization falls short of the original)"(Jenkins, 288)。

〔19〕 **外行人:** 原文"unskilful"="ignorant and undiscerning"(Edwards, 153);"i. e. those who know nothing about acting"(Thompson and Taylor, 298)。

〔20〕 **一个有识之士的评价……重要(28-29):** 原文"the censure of which one must in your allowance o'erweigh a whole theatre of others.""the censure of which one"="the judgement of one of whom (the judicious)"(Thompson and Taylor, 298)。"censure"="judgement"(Edwards, 253);"judgment, opinion, as at I. iii. 69 [Take each man's censure], etc."(Jenkins, 289)。"one"="solitary individual"(Hibbard, 249)。**你要看得:** 原文"your allowance"="i. e. what you will permit or sanction, hence 'your scale of values'. Kittredge's gloss seems strained: 'winning approval of your acting'"(Edwards, 153)。汉译是大幅度的离心翻译。有识之士的评价如何重要,Hibbard (249)引 Malone 版的说法:"Malone compares Jonson's Address 'To the Reader' at the end of his *Poetaster* (1601), where he announces his intention to turn to tragedy: 'Where, if I prove the pleasure but of one, /So he judicious be, he shall be alone/A Theatre unto me' (ll. 226-8)."

〔21〕 **发音:** 原文"accent"="sound, pronunciation"(Thompson and Taylor, 298)。**台风:** 原文"gait"="bearing"(Thompson and Taylor, 298)。

〔22〕 **基督徒……异教徒或任何人(31-32):** 原文"Christian, pagan, nor man"。三种人,已包括所有人。参看 Thompson and Taylor, 298:"These categories are presumably intended to cover all kinds of human beings [...]"。"nor man"是 Q2 版;F 版为"or Norman"; Hibbard (249)修订为"nor no man",并且有以下解释:"Q2's *nor man* is weak and anticlimactic; F's *or Norman* is patently wrong; Q1's *Nor Turke* has the right ring about it but cannot be reconciled with the readings of the two good texts. Shakespeare writes *nor no man* on at least four other occasions, including the superb climax to *Sonnets* 116: 'If this be error, and upon me proved/I never writ, nor no man ever loved.' That Q2 should omit *no*, especially after *nor*, seems likely; and there is at least a resemblance of sorts between F's *or Norman* and the conjectured *nor no man*." "Marlowe uses a comparable formula, 'any Christian, Heathen, Turke, or Jew' in *Edward II* (1592; 5. 4. 75)"(Thompson and Taylor, 298)。**或任何人:** Q2 的"nor man"="i. e. nor any man whatever"(Jenkins, 289)。Q2 和 Hibbard 版的差别不影响汉译。

大摇大摆，说起话来大呼大喊；叫我以为，人类是造物主的蹩脚工匠所创造，[23]在创造过程中又造得不好，结果他们模仿人性时偏离人性，而且偏离得叫人厌恶。[24] 我这样说，并没有亵渎神明的意思。[25] 35

首席演员 这方面，希望剧团已经稍有改善。[26]

哈姆雷特 噢，要完全改善。那些扮小丑的演员，[27]念台词时不要让他们无中生有。[28] 这些小丑当中，有的会自己发笑，来引起一些毫无鉴赏力 40

---

〔23〕 **造物主的蹩脚工匠**：原文"Nature's journeymen"="i. e. not Nature herself but some of her hired workers. A *journeyman* was one who had completed his apprenticeship at a trade but had not yet become a master at it"(Thompson and Taylor, 298)。"Nature"也可译"造化"，但是不宜译"自然"或"大自然"，因为原文"Nature"有很大的拟人成分；"自然"或"大自然"稍欠拟人效果。

〔24〕 **他们模仿人性时偏离人性，而且偏离得叫人厌恶（35-36）**：原文"they imitated humanity so abhominably"。"abominably"也拼"abhominably"(Q2, F)。根据*OED*，*abominable* 源自拉丁语 *ab omen*。*ab* 的意思是："Transf., of other analogous relations. (1) of separation, difference, change *from*"(Simpson, 1)；*omen* 的意思是："*an omen, sign, prognostication*"(Simpson 411)。不过莎士比亚在剧本里喜欢拼为"abhominably"。"*abhominably*"源自拉丁语 *ab homine*。*homine* 是 *homo*（"*a human being, man*", Simpson, 277）的夺格(ablative〔拉丁语 ablativus〕case)。*ab homine* 直译是"偏离人性"，即"不像人"。莎士比亚的拼法，是一语双关，既有"可厌"之意，又有"不像人"之意。参看 Hibbard, 249; Jenkins, 289; Spencer, 276; Thompson and Taylor, 298。汉译设法保留原文的双关效果。

〔25〕 **我这样说……的意思（36-37）**：原文"not to speak it profanely"。Spencer (275)的解释是："(by suggesting impiously that they were made not by God but by *some of Nature's journeymen*)"。"profanely"="Hamlet acknowledges that it might be profane to categorize these actors as not Christian, pagan or human"(Thompson and Taylor, 298)。

〔26〕 **这方面，希望剧团已经稍有改善**：原文"I hope we have reformed that indifferently with us.""indifferently"="somewhat, to a moderate extent"(Thompson and Taylor, 298)。"with us"="i. e. in our company"(Thompson and Taylor, 298)。

〔27〕 **那些扮小丑的演员**：原文"those that play your clowns"。Thompson and Taylor (298-99)指出，演戏中戏的伶人里面并没有丑角。莎士比亚的剧团首次演《哈姆雷特》时，也许没有丑角，因为剧团当时刚失去肯普(Will Kempe)，却未获得阿敏(Robert Armin)。

〔28〕 **念台词时不要让他们无中生有（39-40）**：原文"let...speak no more than is set down for them."

的观众发笑，[29]尽管这时候，戏剧有某一个重
要的情节要照顾。这样做，真是趣味低俗，极
端可恶，[30]从中可以看出，要这种花招的笨蛋
遭野心蒙蔽，叫人可怜。[31] 走吧，去准备吧。 45

〔众伶人退下。〕[32]

波伦纽斯、格登斯腾、罗森坎兹上。

怎么啦，老爷？皇上要看这段戏吗？

---

〔29〕 **这些小丑当中……毫无鉴赏力的观众发笑(40-42)**：原文"For there be of them that will themselves laugh to set on some quantity of barren spectators to laugh too"。Jenkins (289)指出，演员中，尤其是塔尔顿(Richard Tarlton)，喜欢这样引观众发笑。Hibbard (249)指出，塔尔顿卒后12年，莎士比亚才写《哈姆雷特》；因此莎士比亚似乎无意指哪一位演员；莎士比亚写这段文字，只为了反映哈姆雷特性格及哈姆雷特对戏剧的看法。不过，除非我们起莎士比亚于泉下，否则，谁也不能肯定他是否有意针对谁。对于去世12年的塔尔顿，莎士比亚可以针对，也可以不针对。"there be of them that"＝"there are some of those (clowns) who"(Spencer, 276)；"there are some of them who"(Thompson and Taylor, 299)。"barren"＝"devoid of judgement"(Thompson and Taylor, 299)。

〔30〕 **趣味低俗，极端可恶(43-44)**：原文"villainous"＝"i. e. cheap and objectionable"(Hibbard, 250)；"extremely bad or objectionable; atrocious, detestable"(Little *et al.* 2357)。汉译兼顾两种解释。

〔31〕 **从中可以看出……叫人可怜(44-45)**：原文"and shows a most pitiful ambition in the fool that uses it."在这句之后，Q1举了些小丑附加的笑话，获Spencer版收录；Barnet, Craig, Jenkins, Thompson and Taylor版都没有收录，Hibbard (250)收录在注释里。汉译以Thompson and Taylor版为准。Q1所加的文字如下(现代拼法)："And then you have some again that keeps one suit of jests, as a man is known by one suit of apparel; and gentlemen quotes his jests down in their tables, before they come to the play; as thus: 'Cannot you stay till I eat my porridge?', and 'You owe me a quarter's wages', and 'My coat wants a cullison [i. e. badge]', and 'Your beer is sour', and blabbering with his lips, and thus keeping in his cinquepace of jests, when, God knows, the warm clown cannot make a jest unless by chance, as the blind man catcheth a hare. Masters, tell him of it. |PLAYERS We will, my lord."参看Jenkins, 499; Spencer, 129-30; Wilson, 196-97。Jenkins的"Gentlemen quotes"应该是"Gentlemen quote"之误。

〔32〕 **众伶人退下(演出说明)**：原文"*Exeunt Players.*"这句为F的演出说明；Q2缺。按照剧情，加入这句演出说明后，效果较佳。参看Thompson and Taylor, 299。

波伦纽斯 要看。王后也要看，[33]而且马上就来。

哈姆雷特 叫众演员快点。 〔波伦纽斯下。〕[34]

两位去吩咐，好吗？[35]

罗森坎兹 好的，殿下。

罗森坎兹、格登斯腾下。

哈姆雷特 喂，贺雷修！

贺雷修上。

贺雷修 在，好殿下。[36] 请吩咐。 50

哈姆雷特 贺雷修，你真是个光明磊落的人。[37]

我跟人来往，[38]没碰过更好的君子。[39]

贺雷修 殿下过奖了。[40]

哈姆雷特 别以为我在阿谀你。

阿谀你，我会得到什么好处呢？

---

〔33〕 **要看。王后也要看**：原文"And the Queen too"。汉译中的第一个"要看"是补足，以译出原文的文意。

〔34〕 **波伦纽斯下（演出说明）**：原文"*Exit Polonius.*"在 Q2 中，哈姆雷特叫波伦纽斯退下，却没有演出说明。

〔35〕 **两位去吩咐，好吗？**：原文"Will you two help to hasten them?"Thompson and Taylor (299)指出，哈姆雷特差遣罗森坎兹和格登斯腾，可能是为了单独与贺雷修一起，作最后部署。

〔36〕 **好殿下**：原文"sweet lord"。"sweet"＝"dear. *Sweet*, when used in addressing a person, conveyed respect as well as affection (*OED adj*. 8b)"(Hibbard, 250)。"A frequent epithet in complimentary or affectionate address. Cf. V. ii. 90 ['Sweet lord, if your lordship were at leisure']."(Jenkins, 290)。

〔37〕 **真**：原文"e'en"＝"absolutely"(Thompson and Taylor, 300)。**光明磊落**：原文"just"＝"Editors regularly gloss as 'well-balanced' or 'honourable', but 'judicious' is also relevant"(Thompson and Taylor, 300)；"(1) honest (2) well adjusted, balanced"(Hibbard, 250)。

〔38〕 **跟人来往**：原文"conversation"＝"dealings with men (including but not restricted to 'talk' (*OED* 2))"(Hibbard, 250)；"dealings (not only talk) with people"(Jenkins, 290)。

〔39〕 **碰过**：原文"coped withal"＝"met with, encountered (*OED v.*[2] 5). Compare *Winter's* Tale 4. 4. 416, 'The royal fool thou cop'st with'"(Hibbard, 250)。

〔40〕 **殿下过奖了**：原文"O my dear lord"。这句不宜直译。Thompson and Taylor (300)的解释极佳："Horatio indicates a modest denial of Hamlet's praise."

你为人心地善良，[41]却没有收入[42] 55
供你衣食。干吗要阿谀穷人呢？
只要阿谀有好处，[43]就让甜嘴
滑舌去舔可笑的大阔佬，去弄弯[44]
膝盖中易屈的关节吧。[45] ——要注意这点哪。[46]
我的灵魂是女主人，能随意选择， 60
挑选男人的时候能分辨好坏。
她已经在你身上盖了印选你，
因为你历尽磨难，却丝毫不损——
对于命运之神的打击或奖赏，

---

〔41〕 **心地善良**：原文"good spirits"。"spirits"="inner qualities"(Edwards，154)。

〔42〕 **收入**：原文"revenue"="(stress on second syllable) source of income"(Thompson and Taylor，300)。

〔43〕 **好处**：原文"thrift"="('thriving') profit，prosperity"(Edwards，155)；"financial advantage (as at 177 ['*base respects of thrift*']，and see 1. 2. 179n.)"(Thompson and Taylor，300)。

〔44〕 **弄弯**：原文"crook"="bend (as at *Oth*[*ello*] 1. 1. 45：'a duteous and knee-crooking knave')"(Thompson and Taylor，300)。

〔45〕 **让甜嘴/……关节吧(57-59)**：原文"let the candied tongue lick absurd pomp/And crook the pregnant hinges of the knee/Where thrift may follow fawning. "="'let the sweet-tongued flatterer direct his attention to ridiculous pomposity and bend his ever-ready knees where profit will result from his fawning behaviour'. The association of *fawning* with *candy* has been noted as a Shakespearean 'image cluster' (e. g. by Spurgeon and Armstrong) that often also includes dogs，as when Hotspur recalls the former flattery of Bolingbroke：'Why，what a candy deal of courtesy/This fawning greyhound then did proffer me!' (*1H4* [*King Henry IV*，*Part 1*] 1. 3. 247-8). F's 'faining' (feigning) is often rejected，though it too makes sense"(Thompson and Taylor，300)。**甜嘴/滑舌(57-58)**：原文"candied tongue"。"candied"="sugared"。**易屈的**：原文"pregnant"。Thompson and Taylor (300)的解释是："prompt，readily inclined (see 'supple knee' at *R2* 1. 4. 33)"；Spencer (277)的解释是："productive of profit"。汉译以 Thompson and Taylor 的解释为准。**关节**：原文"hinges"，直译是"铰链"、"蝶铰"(郑易里、曹诚修，647)；不过按词典解释直译，台下的观众一时未必摸得着头脑。Spencer (277)指出，哈姆雷特的话("只要阿谀有好处……关节吧")影射刚离开的罗森坎兹和格登斯腾。

〔46〕 **要注意这点哪**：原文"Dost thou hear?"="an intensive：'please pay attention to this' (as at 2. 2. 461 ['Dost thou hear']，473 ['Dost thou hear me'])"(Thompson and Taylor，300)。

都能够泰然自若。[47] 感情跟理智 65
浑然交融的人,[48]不会是笛子,
供命运的手指随意按孔奏乐。——
这些人有福了。要是有人能不当
感情的奴隶,我就会把他戴在
心坎深处。[49] ——啊,在心坎的心坎—— 70
就像我对你一样。——说得太多了。[50]
今天有一出戏演给国王看。
我跟你说过父王怎么死的;[51]戏中
有一节,剧情跟我所说的相近。
你看见那一节演出的时候,请务必 75
全神贯注,[52]察看我叔父的反应。

---

〔47〕 **能够泰然自若**: 原文"Hast ta'en with equal thanks.""with equal thanks"="i. e. in the same equable spirit"(Thompson and Taylor, 301)。

〔48〕 **感情跟理智**: 原文"blood and judgement"="passion and reason"(Edwards, 155; Hibbard, 251; Spencer, 277; Thompson and Taylor, 301)。"blood"="As the seat of passion, and hence the opposite of *judgment*. Compare I. iii. 6 ['Hold it a fashion and a toy in blood'] and n., IV. iv. 58 ['Excitements of my reason and my blood]"(Jenkins, 291)。**交融**: 原文"co-meddled"(commeddled)="mixed together; a rare word [F's 'co-mingled' (commingled) is synonymous]"(Thompson and Taylor, 301);"commingled"(Jenkins, 291);"mixed"(Spencer, 277)。Hibbard (251)指出,两个词都由莎士比亚自铸。

〔49〕 **心坎深处**: 原文"core",一语双关,既指"核心",也可能指拉丁语的 *cor*(心)。参看 Spencer, 277; Thompson and Taylor, 301; Hibbard, 251; Jenkins, 292。

〔50〕 **说得太多了**: 原文"Something too much of this"。"Something"="an intensifier: 'altogether'"(Thompson and Taylor, 301)。

〔51〕 **我跟你说过父王怎么死的**: 原文"I have told thee of my father's death."在第一幕第五场,哈姆雷特拒绝说出鬼魂的秘密。不过,他后来可能跟贺雷修说明了事情的始末。参看 Thompson and Taylor, 301; Hibbard, 252。

〔52〕 **全神贯注**: Q2 原文"with the very comment of thy soul"="i. e. the most concentrated attention every faculty of your soul can bring to bear"(Hibbard, 252); F 原文"with the very comment of my soul"。两种版本都有论者支持。参看 Thompson and Taylor, 301: "F's 'my Soule [Soul]' has also been defended as implying that Hamlet wants his friend's attention to be as intense as his own."

要是他隐藏的罪行，[53]在那段台词[54]
念完之前，不从洞里窜出来，[55]
我们所见的就是个该死的鬼魂，[56]
我的怀疑就像冶炼之神的[57] 80
铁砧那样肮脏。[58] 仔细留意他。[59]
我呢，两眼会紧紧盯着他的脸。
然后，我们交换彼此的看法，
就他的神态作判断。[60]

贺雷修 好哇，殿下。
演戏的时候，他要是偷了什么， 85

---

〔53〕 **隐藏的罪行**：原文"occulted guilt"。"occulted"＝"concealed"（Thompson and Taylor, 301）。

〔54〕 **那段台词**：原文"one speech"，指哈姆雷特加进戏剧的一段（参看汉译 2. 2. 533-34；原著 Thompson and Taylor 版 2. 2. 476-78）。

〔55〕 **窜出来**：原文"unkennel"＝"reveal (like a dog emerging from its lair)"（Spencer, 277），是野兽或动物意象。哈姆雷特把国王隐藏起来的罪行比喻为潜藏在洞内或窝内的野兽。Hibbard (252)指出，这里的动物意象指狐狸，*The Merry Wives of Windsor* 有类似意象："we'll unkennel the fox."Hibbard 的狐狸意象比 Spencer 的狗意象更能配合国王的为人。

〔56〕 **该死的鬼魂**：原文"damned ghost"，指鬼魂的话不真确。"damned"有两个音节，念 damnèd。

〔57〕 **我的怀疑**：原文"My imaginations"＝"i. e. my suspicions, based on the Ghost's words"（Thompson and Taylor, 302）。

〔58〕 **冶炼之神**："Vulcan"，拉丁语 *Volcanus* (*Vulcanus*)，朱庇特（希腊神话中的宙斯Ζεύς（英语 Zeus），按拉丁语 Iuppiter，也可译为"尤庇特"，又称 Iovis）和朱诺（希腊神话中的赫拉Ἥρα（英语 Hera））之子，爱神维纳斯（Venus，希腊神话中的阿芙萝狄蒂Ἀφροδίτη（英语 Aphrodite））的丈夫，又译"火与锻冶之神"（郑易里、曹诚修，1559）、"武尔坎"或"火与冶炼之神"（张霖欣，395，158），相等于希腊神话中的赫菲斯托斯（希腊语Ἥφαιστος，英语 Hephaestus）；诸神的武器都由他打造，其作坊在埃特那山（希腊语Αἴτνη，拉丁语 Aetna，英语 Etna）之下。在传统中，一般人提到埃特那山，常会想到地狱。**铁砧**：原文"stithy"。也有编者（Theobald）改为"smithy"的。参看 Thompson and Taylor, 302。

〔59〕 **仔细**：原文"heedful"＝"attentive; F has 'needful' (necessary); either seems acceptable"（Thompson and Taylor, 302）。

〔60〕 **就他的神态作判断**：原文"In censure of his seeming"＝"in deducing what we can from his appearance or behaviour"（Thompson and Taylor, 302）。

而又溜走了，我会赔偿损失。〔61〕

喇叭声、铜鼓声中国王、王后、波伦纽斯、欧菲丽亚〔、罗森坎兹、格登斯腾、其他贵族、随从、擎着火炬的卫士〕上。〔众人就座。国王、王后、波伦纽斯坐在一边；欧菲丽亚、贺雷修与其余演员坐在另一边。〕〔62〕

哈姆雷特 〔对贺雷修〕他们来看戏了。我得装作若无其事了。〔63〕 找个位子坐下来吧。〔64〕

---

〔61〕 **演戏的时候……赔偿损失(85-86)**：F版原文为"If 'a steal aught the whilst this play is playing/And scape detecting I will pay the theft."贺雷修的意思是：演戏的过程中，如果国王的表情或行动叫人怀疑而又逃避了他的注意，他愿意赔偿损失。"detecting"在Q2版作"detected"。汉译以F版为准。

〔62〕 这里的演出说明，Q1，Q2，F都不一样：Q2没有"Rosencrantz and Guildenstern"("罗森坎兹、格登斯腾")；F有"Danish March"("丹麦进行曲")，"Sound a Flourish"("响亮喧闹的喇叭声响起")。汉译的演出说明综合了各版本(包括Thompson and Taylor，302；Barnet，71；Craig，888；Wilson，68)的说法。Thompson and Taylor (302)指出，由这一演出说明开始，演员的人数增加到最多。在Craig (888)的版本中，演出说明排在96行(哈姆雷特的台词"Get you a place")之后。Spencer (278)指出，"喇叭声、铜鼓声"可能在幕后响起。F的"丹麦进行曲"可能是丹麦一挪威国王克里斯蒂安四世(Christian IV，1577—1648，1588—1648在位)于1606年和1614年访英后增添。Hibbard (252)指出，演出说明中有"擎着火炬的卫士"，目的在于说明，舞台上时间是夜晚。

〔63〕 **我得装作若无其事了(87-88)**：原文"I must be idle"，有两种解释："resume my antic disposition"(Thompson and Taylor，303)；"seem to have nothing on my mind"(Spencer，278)。译本采Spencer的解释。Hibbard和Jenkins的解释大致相同："(1) be mad，resume my antic disposition (2) be unoccupied"(Hibbard，252)；"(1) be unoccupied. They must not be seen conspiring. [...] (2) be foolish，act the madman (as in his next speech Hamlet does)"(Jenkins，293)。

〔64〕 **找个位子坐下来吧**：原文"Get you a place."从这句话看，舞台上已经设置椅子、凳子、长凳。Thompson and Taylor (303)的注释是："This implies that chairs，stools or benches have been set up，perhaps during Hamlet's opening discussion with the players."

国王	我们的侄儿哈姆雷特的事务怎么样了?[65]	
哈姆雷特	我的食物实在太好了。跟变色龙吃同一道菜——[66]我吃的是空继承,[67]塞满了承诺。[68]养阉鸡也不可以这样啊。[69]	90
国王	哈姆雷特,你的回答,我完全不明所以。[70]跟	

---

〔65〕 **我的侄儿哈姆雷特的事务怎么样了?**:原文"How fares our cousin Hamlet?" **侄儿**:原文"cousin"="any kinsman more distant than a brother; often used of a nephew"(Jenkins, 182-83)。**事务**:原文"fares",有"过日子"、"生活"之意,也有"吃"、"进食"的意思(郑易里、曹诚修,489);莎士比亚一语双关。译者只能以"事务"和"食物"试译。Edwards (156)指出,"cousin"="Any close relation. *OED* notes that the term was often used by a sovereign to another sovereign, or to one of his nobles. Compare 1. 2. 117, 'our cousin and our son'. Hamlet and Claudius now come together for the first time since the second scene of the play."

〔66〕 **跟变色龙吃同一道菜(90-91)**:原文"Of the chameleon's dish"="i. e. I eat the same food as the chameleon (which was thought to live on air: Hamlet perhaps alludes to the proverb 'Love is a chameleon that feeds on air' (Dent, L505. 1), which Shakespeare used in *TGV* [*The Two Gentlemen of Verona*] 2. 1. 167-8 and 2. 4. 25-8). There may be a further pun on *air* (90) and 'heir'"(Thompson and Taylor, 303)。Hibbard (253)引述 *OED*:"From [chameleons'] inanimate appearance, and power of existing for long periods without food, they were formerly supposed to live on air. These attributes made the name famous and familiar to many who knew nothing else of the animal."

〔67〕 **我吃的是空继承**:原文"I eat the air"。"Hamlet refers to the proverbial saying 'A man cannot live on air like a chameleon' (Tilley M226); quibbles on *air* and *heir*, to suggest that Claudius's naming him 'the most immediate to our throne' (1. 2. 109) has brought him no material advantage; and concludes by saying that even *capons*—castrated cocks, regarded as types of stupidity because they allow themselves to be *crammed* with food in order to fit them for the table—would not be taken in by such empty promises as Claudius's have proved to be"(Hibbard, 253)。"空继承"既有"空(气)"的意思,也有"继承"的意思,在某一程度上保留了原文的双关效果。

〔68〕 **塞满了承诺(91-92)**:原文"promise-crammed"。承诺,指汉译 1. 2. 108-110 国王答应把王位传给哈姆雷特的承诺。Hibbard (253)认为,"promise-crammed"可能是莎士比亚自铸之词。

〔69〕 **养阉鸡也不可以这样啊**:原文"You cannot feed capons so."Hibbard (253)指出,*The Comedy of Errors* 3. 1. 32 有类似的用法:"Mome, malt-horse, capon, coxcomb, idiot, patch!""capons"="cockerels castrated and fattened for eating"(Thompson and Taylor, 303)。

〔70〕 **你的回答,我完全不明所以**:原文"I have nothing with this answer"。"I have nothing with"="I get nothing out of"(Thompson and Taylor, 303). "nothing with"="nothing to do with"(Hibbard, 253)。

	我的问题毫无关系。[71]	
哈姆雷特	现在跟我也毫无关系了。[72]〔对波伦纽斯〕老	95
	爷，[73]你说你曾经在大学演过戏，是吗？[74]	
波伦纽斯	的确演过，殿下，而且是公认的好演员。	
哈姆雷特	演什么角色呢？	
波伦纽斯	演尤利乌斯·凯撒。在朱庇特神殿里被杀。	
	是布鲁图杀我的。[75]	100

---

〔71〕 **跟我的问题毫无关系（93-94）**：原文"These words are not mine. ""are not mine"＝"don't answer my question, mean nothing to me"(Thompson and Taylor, 203)；"i. e. bear no relationship to anything I said, are irrelevant to my question"(Hibbard, 253)。

〔72〕 **现在跟我也毫无关系了。〔对波伦纽斯〕老爷（95-96）**：原文"No, nor mine now, my lord. "指哈姆雷特的话语一出口，跟他也毫无关系了（Spencer, 279）。Jenkins (293)引述 Johnson："'A man's words, says the proverb, are his own no longer than he keep them unspoken' (Johnson). Tilley W 776. ""nor mine now"＝"(because they have left my lips and cannot be recalled). Compare 'While the word is in your mouth it is your own, when it is once spoken it is another's' (Tilley W776)"(Hibbard, 253)。

〔73〕 **现在跟我也毫无关系了。〔对波伦纽斯〕**：Q2 原文"No, nor mine now, my lord. "F 原文"No, nor mine. Now"。Thompson and Taylor (303)有这样的解释："Q2's punctuation implies these words ["now, my lord"] are addressed to the King; F's 'Now my lord' addresses them to Polonius; most editors conflate, following Q2 in putting *now* with *mine*, but following F in the direction of *my lord*. "Jenkins 版(293)为"No, nor mine now. —[*To Polonius*] My lord, you played once i'th' university, you say?"Hibbard(253)和 Spencer (132)版为："No, nor mine now. (*To Polonius*) My lord, you played once i'th' university, you say?"汉译以 Hibbard 和 Spencer 版为准。

〔74〕 **你说你曾经……是吗？**：原文"You played once i'th' university, you say?" Q1 的扉页指出，《哈姆雷特》曾在伦敦、剑桥大学、牛津大学上演（Thompson and Taylor, 303）。

〔75〕 **在朱庇特神殿里被杀，是布鲁图杀我的（99-100）**：原文"I was killed i'th' Capitol. Brutus killed me. "这两句可译"在朱庇特神殿里被杀，凶手是布鲁图"；不过原文"killed"字重复，下文"It was a brute part of him to kill so capital a calf there. "又有"kill"字；为了译出呼应效果，宜用向心翻译。凯撒遇刺是在元老院，不是在朱庇特神殿。莎士比亚在《尤利乌斯·凯撒》(*Julius Caesar*)和《安东尼与克丽娥佩特拉》〔"克丽娥佩特拉"也可译"克蕾佩姹"〕(*Antony and Cleopatra*)二剧中，也把元老院当做朱庇特神殿。这一错误，可能源自乔叟(Geoffrey Chaucer, 约 1343—1400)《坎特伯雷故事集》(*The Canterbury Tales*)中的《修道士的故事》(*The Monk's Tale*)："This Julius to the Capitolie wente/Upon a day, as he was wont to goon/And in the Capitolie anon hym hente/This false Brutus and his othere foon' (3893-6). "参看 Thompson and Taylor, 304。

哈姆雷特　在朱庇特神殿里杀无比的傻瓜，所演的剧情也真是暴露屠杀了。[76] 各位演员准备好了吗？

罗森坎兹　准备好了，殿下。只要殿下吩咐，他们就可以演出了。

王后[77]　哈姆雷特呀，[78]到这儿来，坐在我旁边。　105

---

〔76〕 **在朱庇特神殿……暴露屠杀了(101-102)**：原文"It was a brute part of him to kill so capital a calf there."原文有两个双关语：Brutus（布鲁图）/ brute（畜生，兽性，残忍）和 Capitol/capital（首位的，最重要的）。"Brute"译为"怖戮"在语义层次上可能更佳，但在舞台上念时，观众不易理解，因此译"暴露屠"。Capitol/capital 的双关，以"无比的"翻译，"傻瓜"以"无比的"来形容，其中"无比的"的发音与"朱庇特"相近，算是知其不可为而为之。双关语在原著里往往天衣无缝，翻译时往往有斧凿痕；同样天衣无缝的，往往可遇而不可求。此外，"brute part of him"也一语双关，既指"brutal action by him"，也指"an actor's *part* or role"（Thompson and Taylor, 304）。Thompson and Taylor (304)指出，波伦纽斯的话可能指不久之前莎士比亚的另一部戏剧《尤利乌斯·凯撒》的上演。在该剧中，John Heminges 演凯撒（在本剧演波伦纽斯），Richard Burbage 演布鲁图（在本剧演哈姆雷特）。Hibbard (253)这样解释"so capital a calf"："such a prize fool (a *calf* being regarded as the type of mental and physical imbecility). [...] There also appears to have been some peculiar connection in Shakespeare's mind between *calves* and *the Capitol*; see *Coriolanus* 3. 1. 238-40, where the hero says of the plebs: 'I would they were barbarians, as they are/Though in Rome littered; not Romans, as they are not,/Though calved i'th' porch o'th' Capitol.'"

〔77〕 **王后**：原文"Queen"。Q2 在这里不用"Queen"，而用"Ger."，第三幕第四场、第四幕第一场也如是，到第四幕第五场才再用"Quee."。参看 Thompson and Taylor, 304。

〔78〕 **哈姆雷特呀**：原文"my dear Hamlet"。"dear"在这里不宜直译为"亲爱的"，因为中国人在这样的场合一般不会这样说；说"我亲爱的哈姆雷特"已经是英语说法的直译了。在汉语中，一个语助词"呀"（"啊"在"特"之后的变音写法）就可以译出"my dear"的亲昵语气，而且也更符合地道汉语的说话习惯。

哈姆雷特　不，[79]好娘亲，这边的雌性吸力更大。[80]
波伦纽斯　〔对国王〕嗬，陛下听见了吗？
哈姆雷特　小姐，躺在你怀里，行吗？[81]
欧菲丽亚　不行，殿下。[82]
哈姆雷特　我的意思是，我的头枕在你膝上，行吗？　110
欧菲丽亚　行，殿下。[83]　〔哈姆雷特躺在欧菲丽亚脚下。〕[84]

---

〔79〕 **不**：原文"No"。哈姆雷特拒绝坐在母亲旁边，因为这样一来，王后就把国王和哈姆雷特分隔开来，哈姆雷特就不能观察国王的神情。1814年，埃德蒙·基恩(Edmund Kean)演哈姆雷特时，一边看戏中戏，一边匍匐在欧菲丽亚脚下，然后渐渐爬向国王那边。这一动作，称为"基恩爬"("Kean crawl")，至少一直维持到1920年。参看 Thompson and Taylor, 304; Hibbard 254。Wilson (199)指出，哈姆雷特坐在欧菲丽亚身旁，因为欧菲丽亚坐在国王对面；这样，哈姆雷特才能察看国王的反应。

〔80〕 **这边的雌性吸力更大**：原文"here's metal more attractive"。"metal more attractive", Thompson and Taylor (304)的解释是："(1) more magnetic substance; (2) more appealing proposition. The spellings 'metal' and 'mettle' are used indistinguishably.""metal"指"金属"；"mettle"指"气质，脾性，性格；热情，勇气；精神，气概"(郑易里、曹诚修，873)；剧中的"metal"和"attractive"都一语双关。"attractive"既指磁铁那样有吸力，又指美丽的人物、事物那样有吸引力。译文以"雌性"一语双关，既指女性，也指"磁性"。参看 Thompson and Taylor, 304。"metal more attractive"＝"This is the conventional language of Elizabethan love poetry, in which the lady is thought of as a magnet"(Hibbard, 254)。哈姆雷特在这场跟欧菲丽亚说的猥亵话，引起 Lewis Theobald 不满："if ever the Poet deserved Whipping for low and indecent Ribaldry, it was for this Passage; ill-tim'd in all its Circumstances, and unbefitting the Dignity of his Characters, as well as of his Audience' ([*Shakespeare*] *Restored* [(1726)], 87)."(转引自 Thompson and Taylor, 304)。

〔81〕 **躺在你怀里，行吗**：原文"shall I lie in your lap?"Spencer (279)和 Thompson and Taylor (304-305)指出，这话有性暗示。在 *All's Well That Ends Well* 和 *Othello* 中，女角都要像欧菲丽亚那样，被逼听男角的猥亵话。Hibbard (254)指出，*Much Ado About Nothing* 有同样的用法："Compare *Much Ado* 5.2.88-9, 'I will...die in thy lap', and *OED lap sb.*[1] 2b."。

〔82〕 **不行，殿下**：原文"No, my lord."Spencer (279)指出，欧菲丽亚一直称哈姆雷特为"殿下"，以保持双方的距离。

〔83〕 **我的意思是……行，殿下(110-11)**：F 原文"*Ham.* I meane, my Head vpon your Lap? [/] *Ophe.* I my Lord [*Ham.* I mean, my head upon your lap. [/] *Oph.* Ay, my lord.]"为 Q2 所无。

〔84〕 **哈姆雷特躺在欧菲丽亚脚下(演出说明)**：原文"*he lies at her feet*"，为 Wilson (68)的演出说明。

哈姆雷特　　你以为我在说卑屄下流话吗？[85]
欧菲丽亚　　我没有以为什么——求求殿下。[86]
哈姆雷特　　这想法真妙，就位于姑娘的大腿之间。[87]
欧菲丽亚　　殿下，什么"真妙"？　　115
哈姆雷特　　屌屌[88]
欧菲丽亚　　殿下真会说笑。[89]

〔85〕 **卑屄下流话吗：** 原文"country matters"，一语双关：指粗鄙下流话；但"country"同时一语双关，既指村野鄙俗，又暗指"cunt"（女性阴部），因此译为"卑屄下流话"，以"屄"代"鄙"。与本·琼森（Ben Jonson，1572-1637）1599年所写的《人人扫兴》（*Every Man Out of His Humour*）中3.1.375的"the Low Country"相近。Spencer（279）更认为，"country matters"指"性交"（"sexual intercourse"）。参看Thompson and Taylor，305；Ousby，523-24；《中国大百科全书·外国文学 II》，838-39。Hibbard（254）这样解释"country matters"："sexual intercourse (quibbling indecently on the first syllable of *country*)"。Wilson（199）引述Dekker，*Westward Hoe*（Jenkins，295拼"*Ho*"）5.1，"'Though we lie all night out of the city, they [our husbands] shall not find country wenches of us.'"

〔86〕 **我没有以为什么——求求殿下：** 原文"I think nothing, my lord."Thompson and Taylor（305）认为，"nothing"一语双关，其中的"-thing（Thing）"是男性生殖器的婉语，大约相等于汉语的"那话儿"；"nothing"等于阿拉伯数目字中的"零"（"0"），可以指女子的阴道。欧菲丽亚说"nothing"时，当然没有这意思，不过下面哈姆雷特就提起"nothing"一词，突出其中的猥亵联想。汉译无从把"nothing"译成双关，因此补了"求求"（屌屌）二字。"屌"，指"男性生殖器"（《现代汉语词典》，945）。Hibbard（254）把"Nothing"拼为"No-thing"，然后这样解释："(probably punning on 'thing' meaning 'penis')"。

〔87〕 **这想法……之间：** 原文"That's a fair thought to lie between maids' legs.""a fair thought"＝"A quibble＝(a) a pretty trifle [...] and (b) a modest idea"（Wilson，199）。"fair"＝"(1) pleasant (2) modest"（Hibbard，254）。

〔88〕 **屌屌：** "屌"是"女性外生殖器"；"屌"是男性生殖器。在原文里，这句是"Nothing"。为了译出双关猥亵语，这里有所调整，以求在汉语中创造相近效果。至于英国观众听到"nothing"，中国观众听到"求求"，是否以相同的速度向歪处联想，则难以准确比较。不过两国的观众分别听到"lie between maids' legs"和"位于姑娘的大腿之间"，知道语境与猥亵语有关，大概会提高警惕，准备听哈姆雷特说猥亵话。译本如果拿来看，双关语和猥亵语很快就可以传递给读者。Spencer（280）谈到"country matters"的时候，指出演员在舞台上大概会把拇指和食指放在一起，形成一个圆圈，代表女性的生殖器。为了让汉语观众领会"屌"和"屌"这两个猥亵语，在舞台演出时，哈姆雷特可以用一只手摹状女性外生殖器，另一只手摹状男性生殖器，并且让男性生殖器接触女性生殖器，作性交手势。至于怎样的手势能发挥最佳的演出效果，则可以由导演决定。

〔89〕 **殿下真会说笑：** 原文"You are merry, my lord."Spencer（280）认为，欧菲丽亚说这句话，表示她明白哈姆雷特在说猥亵语。

哈姆雷特 谁会说笑呢？你说我？

欧菲丽亚 是呀，殿下。

哈姆雷特 老天爷呀，我是你唯一的小丑！[90] 除了说笑， 120
男人还应该做什么呢？你看，我母亲多愉快！
我父亲去世不过两个钟头。[91]

欧菲丽亚 不，是两个月的两倍呀，殿下。[92]

哈姆雷特 有这么久吗？嗯，那么就让魔鬼穿黑衣好了；
我有一套黑貂皮大衣。[93] 老天哪，两个月前 125
死去，还有人记得吗？要是这样，一个大人物
死后的怀念，就可以维持半年了。不过，天可怜
见，要是这样的话，他就得捐钱建造教堂了，否
则就得忍受遗忘——[94]跟玩具马一样。那玩

---

〔90〕 **我是你唯一的小丑**：原文"I am your only jig-maker!""only jig-maker"="one and only composer of comical afterpieces (see II. ii. 496n.); hence, champion maker of merriment"(Jenkins, 295)；"i. e. unrivalled master in the art of composing pointless nothings. The *jig*, which often followed a play, was usually devised by the leading clown. Hamlet seems to be castigating himself for having done nothing, except play the fool"(Hibbard, 254)。

〔91〕 **两个钟头**：原文"within's two hours"，即"within this (i. e. these) two hours"，是修辞学的夸张法(Thompson and Taylor, 305)。

〔92〕 **两个月的两倍**：原文"'tis twice two months"。哈姆雷特遇到鬼魂时，父亲去世已有两个月；在这里，又过了两个月。

〔93〕 **嗯，那么……黑貂皮大衣(124-25)**：原文"Nay, then, let the devil wear black, for I'll have a suit of sables!"意为：既然我父亲死了这么久，就让魔鬼穿丧服好了；我有黑貂皮大衣(奢华的服装)可穿(Thompson and Taylor, 305)。**黑貂皮大衣**：原文"sables"，既可指丧服，也可指名贵的皮裘(Spencer, 280)。"The word also recalls the sable arms of Pyrrhus at 2. 2. 390 [The rugged Pyrrhus, he whose sable arms]"(Thompson and Taylor, 305)。Wilson (200)指出，黑是魔鬼的颜色。Hibbard (254)认为此句不易理解。此外参看 Jenkins (499-500)详注。

〔94〕 **忍受遗忘**：原文"suffer not thinking on"="i. e. have to put up with being forgotten"(Hibbard, 255)。

具马的墓志铭是"永远哪永远！玩具马被遗 130
忘了！"[95]

喇叭齐鸣。接着是哑剧上演。[96]

〔打扮成〕国王和王后〔的演员〕上。王后拥抱国王，国王也拥抱王后。国王伸出手来把王后扶起，[97]把头垂落她的颈项。国王在一堆平铺的花丛上躺下。[98] 王后见国王入睡，离开了国王。不久，扮演另一个男人的演员上，把国王的王冠脱下，吻王冠，把毒药倒进入睡的国王

---

〔95〕 **玩具马**：原文"the hobby-horse"。**墓志铭**：原文"epitaph"，字面意义是"墓志铭"，也可以指叠句(refrain)或警句(catchphrase)，参看 Thompson and Taylor，306。**玩具马被遗忘了(130-31)**：原文"The hobby-horse is forgot"。"玩具马"，是哑剧型马服，跳莫利斯舞(morris)的人所穿。莫利斯舞，由"打扮成 Robin Hood 等传奇人物"所跳的舞(郑易里、曹诚修，900)。"The hobby-horse is forgot"可能是一度流行的警句。参看 Thompson and Taylor，306。Wilson (200)指出，"For O! For O! The hobby-horse is forgot!"是流行民歌中的一行。Hibbard (255)就"hobby-horse"所提出的解释较为详细："A familiar figure in the morris dances which were a prominent feature of May-games, the *hobby-horse* was a male dancer wearing a paste-board representation of a horse round his waist. The foot-cloth of the horse reached to the ground, thus concealing the dancer's legs and feet, while false legs dangled from the saddle. How the hobby-horse came to be equated with 'that which is forgotten' is not known; but the catch-phrase Hamlet refers to was already in existence by about 1595, for *OED*'s first citation of it is from *LLL* [*Love's Labour's Lost*] 3. 1. 25-6, where the love-sick Armado groans out 'But O-but O-', and Moth completes the sentence by adding 'The hobby-horse is forgot.' Further evidence provided by *OED* (*hobby-horse* 2b) shows that there was a ballad, now lost, in which the words served as the refrain. In frequent use for about forty years, the phrase then seems, appropriately enough, to have disappeared completely."此外参看 Jenkins (500-501)详注。Spencer (280)指出，"hobby-horse"也指淫妇("unchaste woman")，在这里可能一语双关。

〔96〕 **喇叭齐鸣。接着是哑剧上演(演出说明)**：原文"*The trumpets sound. Dumb-show follows.*"有些剧团演出时，会删去哑剧(Thompson and Taylor，306)。F 和 Q2 的演出说明稍异。参看 Thompson and Taylor，306。《哈姆雷特》的哑剧引发了各种问题，也引起了论者的辩论。诸如：国王看到了哑剧吗？他应该如何反应？等等。详见 Jenkins (501-505)详注；Hibbard，255。

〔97〕 在 F 的演出说明中，王后是下跪的，因此国王伸出手来把她扶起。参看 Thompson and Taylor，306。

〔98〕 **国王……躺下(演出说明)**：原文"*He lies him down upon a bank of flowers*"。Q1 的演出说明是"*he sits downe in an Arbor*"("他在一个凉亭里坐下")。按这一演出说明上演，国王的尸体就不必移开。参看 Thompson and Taylor，307。

双耳，然后离开。王后回来，发觉国王死去，样子和动作都显得激动。毒死了国王的男子带着三四个〔演员〕回来，看来在安慰王后。国王的尸体被移走。毒死国王的男子向王后送礼物、求婚。起先，王后似乎对男子无动于衷，[99]最后，终于接受男子求婚。〔伶人下。〕

欧菲丽亚　这是什么意思呢？殿下。

哈姆雷特　哎呀，这阴险的罪行！[100] 会有鬼把戏上演了。

---

〔99〕 **无动于衷(演出说明)**：原文"*harsh*"(Q2)，意为"unresponsive"(Thompson and Taylor, 307)。F 原文"*loath and unwilling*"。Barnet (73), Jenkins (296), Spencer (133), Thompson and Taylor (307), Wilson (70)采 Q2; Craig (888), Hibbard (256)采 F。

〔100〕 **阴险的罪行**：原文"munching mallico (Mallico)"，许多编者采用 F 的"Miching [miching] Malicho [malicho]"; Q1 为"myching [miching] Mallico"。Q2 的"Mallico", Malone 作"mallecho"。Spencer (281)和 Thompson and Taylor (307)都认为此语隐晦难明("an obscure phrase";"An obscure phrase")。Thompson and Taylor (307)认为大概指"stealthy iniquity"。汉译采 Thompson and Taylor 的解释。Hanmer 认为"mallico"可能源自西班牙语"malhecho"，意为"a wicked act"。Jenkins (296)这样解释"miching malicho"："sneaking mischief; stealthy iniquity.""*Miching* [...] is perfectly straightforward—a present participle formation from the common verb to *mich*, lurk, be (furtively) up to mischief [...] The interpretation of *malicho* permits less certainty, though it need call for no serious doubt. It has long been taken to represent the Spanish *malhecho*, malefaction, mischief, which Kittredge therefore reads: the compromise spelling *mallecho* has been traditional since Malone. [...] As for what it is that is characterized as *miching malicho*, no interpretation is acceptable which would have it to be the poisoner. Hamlet's answer, no less than Ophelia's question, clearly applies to the dumb-show as a whole. Primarily Hamlet refers to the action of murder and marriage which the dumb-show has exhibited. [...] There is little to support Dover Wilson's fancy that Hamlet is surprised by the dumb-show and ascribes it to the 'mischief' of the Players, who thus give the game away too soon (*WHH*, 156-8, 185-6)"(Jenkins, 505-506)。Hibbard (256)这样解释"miching"："lurking, skulking, waiting for the chance to steal something. The verb 'to mich' (*OED miche*) was common enough, and, in the sense of 'to play truant', still survives in some parts of England. Shakespeare does not use it elsewhere, but he has the noun *micher* at *1 Henry IV* 2. 4. 399."Hibbard (256)就"malicho"所提出的解释为："The likeliest explanation of this nonce-word is that it comes from the Spanish *malhecho*, meaning 'wrong-doing', to which Shakespeare has given a general sense, making it the equivalent of *iniquity* and thus bringing it into line with one of the allegorical characters found in the morality plays of the fifteenth and sixteenth centuries, a character he was thoroughly familiar with. Compare *Richard III* 3. 1. 82-83, 'Thus, like the formal vice, Iniquity/I moralize two meanings in one word.'"

欧菲丽亚 这个哑剧所表达的，可能是戏剧的情节。[101]

序幕〔演员〕上。

哈姆雷特 听这个人说就见分晓了。[102] 演员是不能保守 135
秘密的——[103]他们会和盘托出。

欧菲丽亚 他会告诉我们，[104]刚才的演出讲什么吗？

哈姆雷特 会的。他也会告诉我们，你演给他的演出讲什么。[105] 只要你不害羞，向他演出，他也不会害羞——他会告诉你，你的演出讲什么。 140

欧菲丽亚 你说话不正经。[106] 我要专心看戏了。

序幕演员 我们的戏即将上演。
在下有礼了。请各位赏脸，
耐心看剧情在眼前展现。

---

〔101〕 **情节**：原文"argument"＝"story, plot"(Hibbard, 256)。

〔102〕 **听这个人说就见分晓了**：原文"We shall know by this fellow"。Jenkins (307)指出，传统的哑剧中，一般有人出来解释剧情始末；不过在这里上演的哑剧，序幕演员却没有这样做；观众一开始就进入正文。

〔103〕 **演员**："players"，复数。**保守秘密(135-36)**：Thompson and Taylor (308)原文"keep council"；Barnet (73)，Craig (888)，Edwards (159)，Hibbard (256)，Jenkins (297)，Spencer (133)，Wells *et al*. (700)，Wilson (70)原文都是"counsel"＝"keep a secret (*OED counsel sb*. 5d)"(Hibbard, 256)。汉译以"counsel"为准。

〔104〕 **他**：Q1 原文"he"；Q2 原文"'a [he]"；F 原文"they"。Hibbard (256)指出，F 版的排字工人可能受了前文复数"players"的影响，在这行排了"they"。其实哈姆雷特在这里先指序幕演员，再综论一般演员(复数)，欧菲丽亚回应时再指序幕演员。汉译以 Q1 和 Q2 为准。

〔105〕 **演给他的演出**：原文"any show that you will show him"。哈姆雷特在玩弄文字，也在说淫亵语：暗示欧菲丽亚的演出会有性的意味(Thompson and Taylor, 308)。"Wilson [201] refers very aptly to a passage in Ben Jonson's *Conversations with Drummond*: 'one other lay divers times with a woman, who shew[ed] him all that he wished except the last act, which she would never agree to' (Jonson i. 140. 292-4)" (Hibbard, 256)。

〔106〕 **你说话不正经**：原文"You are naught, you are naught."译文没有重复，以符合汉语的说话习惯。今日的"naughty"源自"naught"，既指"淘气"、"顽皮"，也指"下流"、"猥亵"(Thompson and Taylor, 308；郑易里、曹诚修，920)。"naught"＝"lit. of no worth; hence (morally) bad, improper, offensive"(Jenkins, 297)；"bad, offensive, indecent"(Hibbard, 256)；"wicked"(Edwards, 159)。

哈姆雷特 这是开场白呢还是戒指上面的诗句？[107] 145

欧菲丽亚 殿下，是短了些。

哈姆雷特 像女人的爱情。

〔戏中戏的〕国王与王后上。

戏中戏国王 太阳神的战车绕着海神的咸水、
地神的圆球运转了整整三十回。[108]
自从爱神把我们的心，婚姻之神 150
把我们的手用圣洁姻缘系稳，
三百六十轮月亮，闪着借来的亮光，[109]
已经在世间三百六十次来往。

戏中戏王后 但愿太阳和月亮运转的旅途
重复同样的次数，爱情才结束。 155
啊，好难过，你近来病得这么重，
郁郁寡欢，跟昔日大不相同，

---

[107] **戒指上面的诗句**：原文"the posy of a ring"，指刻在戒指上的诗句，通常押韵(Spencer, 281)。"Posy"是Q1/F"poesie"词中省略(syncopation)后的拼法。"Compare *Merchant* 5. 1. 147-50, 'a hoop of gold, a paltry ring/That she did give me, whose posy was/For all the world like cutler's poetry/Upon a knife, "Love me, and leave me not."'"(Hibbard, 257)。

[108] **太阳神……三十回(148-49)**：原文"Full thirty times hath Phoebus' cart gone round/Neptune's salt wash and Tellus' orbed ground"("orbed"有两个音节，念"orbèd")。指三十天。"Neptune's salt wash"="'a bombastic periphrasis for "the sea"' (*OED wash sb.* 6)"(Hibbard, 257)；"Tellus' orbèd ground"="i. e. the earth (Tellus being the goddess of the earth, and the earth itself round or *orbèd*). *OED* can cite no pre-Shakespearian use of *orbèd*"(Hibbard, 257). Jenkins (506-507)指出，戏中戏对白的风格与剧中其余对白的风格有别，分别之一，是人物提到时间时喜欢兜圈子；情形就像Green的*Alphonsus*, 4. 1. 9及其余各行："Thrice ten times Phoebus with his golden beams/Hath compassed the circle of the sky,/Thrice ten times Ceres hath her workmen hir'd.../Since first in priesthood I did lead my life [...]"

[109] **三百六十轮月亮**：原文"And thirty dozen moons"。指三十年。**借来的亮光**：原文"borrowed sheen"。指月亮借自太阳的光辉。"Compare *Timon* 4. 3. 435-6, 'the moon's an arrant thief,/And her pale fire she snatches from the sun'"(Hibbard, 257)。

真叫我忧虑。[110] 不过，虽然是这样，
也千万别为我不安哪，皇上。
女人的过虑，就像她们的痴情，[111] 160
两者成正比，分量彼此都相若；
或两样都没有，或两样都过了火。[112]
我怎么爱你，[113]经验已让你知道；[114]
同时，爱有多少，忧虑就有多少。[115]
爱得浓时，最小的疑心变忧虑， 165
小忧小虑一变大，大爱就来聚。[116]

戏中戏国王 娘子，我真的要走了，时间无多，
我的生命官能再不能运作。[117]
我走后，[118]你得在美丽的人间
活下去，受尊崇爱戴，夫婿像以前 170

---

[110] **忧虑**：原文"distrust you"="fear for you"(Thompson and Taylor, 309)。

[111] **女人的过虑，就像她们的痴情**："For women fear too much, even as they love."戏中戏王后的台词都是偶句(couplet)，每两句押韵，这一行却没有押韵的诗行相呼应，论者怀疑有脱漏。此行除 Thompson and Taylor (309)外，只有 Barnet (74), Spencer (134), Wilson (71)版收录。Craig (889), Edwards (160), Hibbard (258), Jenkins (298)从缺。

[112] **或两样都没有，或两样都过了火**：原文"Either none, in neither aught, or in extremity."就音步而言，"Either none"是多出的音节(Thompson and Taylor, 309)。"Either none"和"in neither aught"都是"either there is no fear or love at all"的意思(Thompson and Taylor, 309)。

[113] **我怎么爱你**：Q2 原文"what my Lord is"；F 原文"what my love is"。汉译以 F 为准。

[114] **经验**：原文"proof"="your experience"(Spencer, 282)。

[115] **同时……忧虑就有多少**：原文"And, as my love is sized, my fear is so."="i. e. and my fear is as great (the same size) as my love"(Thompson and Taylor, 310)。

[116] **小忧……来聚**：原文"Where little fears grow great, great love grows there."意为：小小原因叫人忧虑重重，就证明情爱深厚(Spencer, 282)。

[117] **生命官能**：原文"operant powers"="vital organs or faculties"(Thompson and Taylor, 310)。"operant"="vital, active. Compare *Timon* 4. 3. 25, 'thy most operant poison'. The word seems to be a Shakespearian coinage"(Hibbard, 258)。**再不能运作**：原文"their functions leave to do"。"leave to do"="cease to carry out"(Hibbard, 258)；"cease to perform"(Thompson and Taylor, 310)。

[118] **我走后**：原文"behind"="after I have gone"(Spencer, 282)。

一样好，但愿你能够——

戏中戏王后 哎呀，你闭嘴！[119]

这样不忠的情爱，与我心相违。

我要是再嫁丈夫，就该遭诅咒！[120]

再嫁的女人，必定是杀夫凶手。[121]

哈姆雷特 这句话入口够苦，像苦艾一样。[122] 175

戏中戏王后 女人再嫁，动机卑下，[123]不外乎

为了钱财私利，[124]而真情全无。[125]

第二任丈夫在床上吻我示爱——

---

[119] **你闭嘴**：原文"confound the rest!""confound"="destroy (i. e. don't utter)"(Thompson and Taylor, 310)。

[120] **我要是再嫁丈夫，就该遭诅咒**：原文"In second husband let me be accurst"="i. e. if I marry a second husband, let him prove a curse to me"(Hibbard, 258)。

[121] **再嫁的女人……杀夫凶手**：原文"None wed the second but who killed the first."="i. e. 'let no woman wed a second husband unless she has murdered her first husband' (Kittredge). Jenkins prefers to take *none* as plural and *wed* as indicative; but the structure of the sentence seems to call for the subjunctive"(Hibbard, 258)。"None wed"="plural indicative. Kittredge construes 'Let no woman wed', but for *none* as plural see *OED* none *pron.* 2b"(Jenkins, 299)。"None wed the second but who"="let no woman marry a second husband except the one who"(Spencer, 282)。各种说法皆可成立；虚拟语气(subjunctive)和陈述语气(indicative)之辨不影响汉译。

[122] **这句话入口够苦，像苦艾一样**：原文"That's wormwood!"按 Q2 的说法，这句似乎是旁白。有的演员说这句台词时，对象是贺雷修。哈姆雷特认为戏中戏王后的话("再嫁的女人，必定是杀夫凶手")能够叫娘亲不安，像苦艾一样。"wormwood"="(literally, the plant *Artemisia Absinthium*, proverbial for its bitter taste, but used figuratively here)"(Hibbard, 258)。

[123] **女人再嫁，动机卑下**：原文"The instances that second marriage move"，相等于"The instances that move second marriage"。"instances"="reasons"(Thompson and Taylor, 310)。"move"="motivate"(Thompson and Taylor, 310)。

[124] **钱财私利**：原文"thrift"="financial advantage (as at 58 ['Where thrift may follow fawning...'])"(Thompson and Taylor, 310)。

[125] **全无**：原文"none"。"无"与上一行的"乎"押全韵；原文"love"（念/lʌv/）和"move"(念/muːv/)按现代英语发音，则只押"视韵"(eye rhyme)；也就是说，拼法好像在押韵，真正发音并不押韵。"视韵"又叫"不完全韵"。

这时辰，我就再次把前夫杀害。[126]

戏中戏国王 我的确相信，你所说就是你所想，[127] 180
但决心往往会改变，前后不一样。[128]
人的目标，不过是记忆的奴隶，[129]
总不能持久——说时虽然轰天动地。[130]
此刻像果子未熟，紧黏在树上，[131]
一旦成熟就下坠，无须受震荡。[132] 185
我们忘记偿还欠自己的债，

---

[126] **我就再次把前夫杀害**：原文"A second time I kill my husband dead"。妻子在床上与杀夫凶手亲热，是侮辱先夫，等于第二次杀害他。"'To kill someone dead' was, and remains, an English idiom (*OED kill v.* 2c), comparable to the German *totschlagen*. Compare *Dream* 3. 2. 269, 'What, should I hurt her, strike her, kill her dead?'"(Hibbard, 258)。

[127] 从这行(180 行)到 209 行("我的确相信，你所说就是你所想"至"你夫君一死，决心就一命呜呼"，即 Thompson and Taylor 版原文 3. 2. 180-209，"I do believe you think what now you speak...But die thy thoughts when thy first lord is dead. ")，有的论者认为是哈姆雷特加入戏中戏的台词。不过 Jenkins (507)，Spencer (282-83)，Thompson and Taylor (310)对这一说法都有保留。Hibbard (259)指出，此段台词的风格与戏中戏其余部分的风格有别。

[128] **所想，/……不一样(180-81)**："想"与"样"押的是全韵。在现代英语中，原文两行的韵脚"speak"(念/spiːk/)和"break"(念/breɪk/)押的是视韵；至于在莎士比亚时期是否押全韵，则有待考证。

[129] **人的目标……奴隶**：原文"Purpose is but the slave to memory"。意思是：一个人常会忘记所订的目标。目标是否能实现，要看订目标的人能否记得住所订的目标。

[130] **说时虽然轰天动地**：原文"Of violent birth"＝"robust to begin with" (Thompson and Taylor, 311)；"Very strong at the beginning"(Edwards, 161)。

[131] **此刻……树上**：原文"Which now like fruit unripe sticks on the tree"。指上文的"目标"。

[132] **此刻像果子未熟，紧黏在树上，/ 一旦成熟就下坠，无须受震荡(184-85)**：原文"Which now like fruit unripe sticks on the tree/But fall unshaken when they mellow be."动词"fall"和"sticks"的主词是单数，应该是单数"falls"；就莎士比亚的笔误，Jenkins (299)引述了论者的解释："'The subject, which is singular, is here confused with, and lost in, that to which it is compared, which is plural.' (Abbott 415)."

也是天公地道，绝对应该。[133]
热情满腔时我们向自己许诺；
热情消失，诺言就不知下落。[134]
不管是大悲还是大喜，在大悲 190
大喜的过程中，就会自我摧毁。[135]
最容易喜悦狂欢的，也最容易愁苦。[136]
悲变喜，喜变悲，取决于小小的事故。
这世界不会永远不变，所以，
爱情随命运变化就不足为奇。 195
因为呀，爱神跟命运女神，究竟
谁指挥谁，尚待我们去决定。[137]
你看，大人物倒下，亲信就逃走；
小人物当红，敌人也会变朋友。
这样说，爱神是为命运而操劳。 200

---

[133] **我们忘记……绝对应该(186-87)**：原文"Most necessary 'tis that we forget/To pay ourselves what to ourselves is debt"。一个人许诺，诺言履行前等于欠自己债；一旦不履行诺言，等于忘记给自己还债。自己不还自己的债，是情有可原；因为自己既是欠债人，也是债主。

[134] **许诺；/……下落(188-89)**：原文韵脚为视韵"propose"(念/prəˈpəuz/)……"lose"(念/luːz/)；汉译为全韵。

[135] **不管……摧毁(190-91)**：原文"The violence of either grief or joy/Their own enactures with themselves destroy." "enactures"(actions)或 F 的"enactors"都是莎士比亚所铸的新词。大悲大喜的情绪一旦发泄，大悲大喜就消逝，等于自我摧毁。《罗密欧与朱丽叶》2.6.9 也有同样的说法："These violent delights have violent ends."参看 Thompson and Taylor, 311。"Compare 'Nothing violent can be permanent' and 'No extreme will hold long' (Tilley N321 and E222)"(Hibbard, 259)。"enactures"= "(*OED*'s only instance) enactments, i.e. fulfilment in deeds"(Jenkins, 300)。

[136] **最容易喜悦狂欢的，也最容易愁苦**：原文"Where joy most revels grief doth most lament"="Those who have most capacity for joy have most capacity for grief [...]"(Edwards, 161)。

[137] **因为呀……尚待我们去决定(196-97)**：原文"For 'tis a question left us yet to prove/Whether Love lead Fortune or else Fortune Love."Hibbard (259) 指出，在 *Soliman and Perseda* 一剧(约完成于 1590 年，一般人相信是 Kyd 所作)中，爱神、命运之神、死神争胜，要决定谁是掌管人事的至尊；死神说："Let the sequel prove/Who is [the] greatest, Fortune, Death, or Love"(1.6.37-8)。

不要朋友的，朋友一个也不少；
需要朋友的，求友总是一场空，
骤把朋友变敌人，徒劳而无功。[138]
不过，闲话休提，言归正传：
我们事与愿违，命运乖舛。 205
我们的各种计划总被推翻。[139]
谋事在于我们，成事却不然：[140]
你尽管决心不嫁第二个丈夫，
你夫君一死，决心就一命呜呼。[141]

戏中戏王后 让后土不养我，皇天不给我光芒， 210
夜间无休憩，白天得不到欢畅。[142]
叫我的希望和憧憬万念俱灰；

---

[138] **这世界不会永远不变……骤把朋友变敌人，徒劳而无功(194-203)**：原文(Thompson and Taylor 版 194-203 行)"This world is not for aye, nor 'tis not strange/ That even our loves should with our fortunes change,/For 'tis a question left us yet to prove/Whether Love lead Fortune or else Fortune Love. /The great man down, you mark his favourite flies,/The poor advanced makes friends of enemies,/And hitherto doth Love on Fortune tend,/For who not needs shall never lack a friend,/And who in want a hollow friend doth try/Directly seasons him his enemy. "Jenkins (300)指出，这段文字的辩论，可以上溯至西塞罗(Cicero)的《论友谊》(*De Amicitia*)："Non igitur utilitatem amicitia, sed utilitas amicitiam secuta est"("因此，不是友谊臣服于功利，而是功利臣服于友谊")。Hibbard (260)指出，英谚有类似说法："In time of prosperity friends will be plenty, in time of adversity not one among twenty"(Tilley T301)。

[139] **各种计划**：原文"devices"="plans, intentions"(Thompson and Taylor, 312);"plans, schemes"(Hibbard, 260)。

[140] **成事**：原文"ends"="ultimate consequences"(Hibbard, 260)。

[141] **决心就一命呜呼**：原文"die thy thoughts"="i. e. your present intentions may well cease to exist. For this use of the subjunctive see Abbott 354"(Hibbard, 260)。

[142] **夜间无休憩，白天得不到欢畅**：原文"Sport and repose lock from me day and night. "="An inversion, of course: may day withhold pastime from me and night rest"(Jenkins, 300)。

狱中隐士所吃的，与我长相对。[143]
逆境叫欢颜失色，[144]让所有逆境
逆我心意，[145]摧毁我期望之情。 215
要是我一旦守寡而再做人妇，[146]
今生来世，[147]争斗永把我猎捕。

---

[143] **叫我的希望……长相对(212-213)：** Q2 原文"To desperation turn my trust and hope/And anchor's cheer in prison be my scope."F 删去。"An〔与 Thompson and Taylor 版的"And"有别〕anchor's cheer"＝"the food of an anchorite (hermit)"(Spencer，284)。"my scope"＝"what I have in prospect"(Spencer，284)；"scope"＝"portion，limit"(Thompson and Taylor，312)。

[144] **逆境：** 原文"opposite"＝"opposing quality or force"(Thompson and Taylor)。**叫欢颜失色：** 原文"blanks the face of joy"(Thompson and Taylor，312)。"blanks"＝"blanches，makes pale. Not used elsewhere in Shakespeare"(Edwards，162)；"either (1) blenches，turns pale，or (2) makes blank. Shakespeare does not use *blank* as a verb elsewhere"(Thompson and Taylor，312)。

[145] **让所有逆境/逆我心意(214-15)：** 原文"Each opposite [...]/Meet what I would have well"＝"May everything I desire to prosper encounter the particular opponent which makes joy turn pale (or possibly，cancels the manifestation of joy)"(Jenkins，301)。"Each opposite"＝"whatever is in opposition"(Spencer，284)。"Meet what I would have well and it destroy."＝"encounter and destroy everything I want to go well"(Thompson and Taylor，312)。

[146] **要是……再做人妇：** Q2 原文"If once I be a widow ever I be a wife."Q1，F 原文〔据 Thompson and Taylor 版〕"If once a widow，euer [ever] I be wife."据 Jenkins (301)，Q1，F 原文为"If once a Widow，euer [ever] I be Wife."Jenkins (301)原文"If，once a widow，ever I be a wife.""The first *I be* in Q2 may be a 'false start' or anticipatory error"(Thompson and Taylor，312)。汉译以 F 为准。

[147] **今生来世：** 原文"here and hence"。Thompson and Taylor (312)认为"hence"是"in the next world"的意思。Spencer (284)的解释是："in the present and in the future (or possibly 'in this world and the next')"。汉译"今生来世"，既可指时间，也可指空间，因此不译只指空间的"阳间阴间"或"人间阴间"。Hibbard (260)指出，*King John* 4.2.89 有类似的用法："This [the murder of Arthur] must be answered either here or hence."Jenkins (301)引 Kittredge 解释"here and hence"："in this world and the next"。

哈姆雷特	说得这么绝，一毁诺就不得了了！[148]	
戏中戏国王	是肺腑之言。娘子，[149]我困了，[150]让我，	
	休息一下。我想睡睡觉，消磨	220
	这沉闷的一天。	
戏中戏王后	好好睡吧；[151]	
	愿你我永远不会受差池干扰。	
	退下。〔戏中戏国王入睡。〕	
哈姆雷特	夫人喜欢这出戏吗？	
王后	我觉得女伶的誓言说得太多。[152]	
哈姆雷特	不过，她会遵守誓言哪。	225

---

〔148〕 **说得……不得了了：** 原文"If she should break it now!"＝"i. e. it would be particularly shocking if she were to break her vow after these emphatic words"(Thompson and Taylor, 312)。其中的"now"不作"现在"解，应取 *The Shorter Oxford English Dictionary* I. I. b 的定义："Under the present circumstances; in view of these facts 1508"。*OED* (*adv.* 1. b)的定义相同："Under the present circumstances; in view of these facts."哈姆雷特的意思是：戏中戏王后发这样的毒誓，完全不为自己留退路，将来一旦毁诺，后果就难以想象了。英语的言外之意要在汉语中说明，否则就不符地道汉语的说话习惯。也就是说，不可以直译成："说得这么绝，要是她毁诺。"

〔149〕 **娘子：** 原文"Sweet"＝"A beloved person, darling, sweetheart"(Little *et al.*, 2101)。

〔150〕 **我困了：** 原文"My spirits grow dull"。"spirits"＝"vital spirits"(Edwards, 162)。这里没有逐字直译。

〔151〕 **好好睡吧：** 原文"Sleep rock thy brain"，意思是"愿你睡得好"。这里不可以直译成滑稽的"愿睡眠摇荡你的脑"。

〔152〕 **我觉得……太多：** 原文"The lady doth protest too much, methinks."＝"Generalized to the form 'Too much protesting makes the truth suspected', this remark became proverbial (Tilley P614)"(Hibbard, 261)。"methinks"＝"It seems to me"(Little *et al.*, 1243)。"The Queen's response (in a line which subsequently became quasi-proverbial) can be played so as to indicate her discomfort, her self-control, or her innocence"(Thompson and Taylor, 313)。

国王	你听到了戏中情节没有？没有冒犯谁吧？[153]
哈姆雷特	没有，没有哇，他们不过开玩笑。玩笑中下毒；[154]实际上没有罪犯。[155]
国王	这出戏叫什么名字呢？
哈姆雷特	叫《捕鼠器》。[156] 哟，比喻部署得多好！[157] 这出　230

---

[153] **你听到了戏中情节没有？没有冒犯谁吧？**：原文"Have you heard the argument? Is there no offence in't?"国王的话是向波伦纽斯说的，不过回答他的却是哈姆雷特。原文这句话常被论者引用，或用来证明国王没有看到戏中戏，或用来证明国王看了戏中戏。参看 Jenkins，301："The first sign of uneasiness in the King. It has been used both as evidence that he did not see the dumb-show, or he would have known there was 'offence' (e. g. *WHH* [J. Dover Wilson, *What Happens in 'Hamlet'*, 1935], p. 159), and as evidence that he did see it, or he would not have suspected 'offence' yet (e. g. Hart, *RES* [*The Review of English Studies*], XVII, 17)."

[154] **玩笑中下毒(227-28)**：原文"Poison in jest."Thompson and Taylor (313)指出，虽然戏中戏有下毒情节，这句话却是剧中第一次明言下毒。

[155] **实际上没有罪犯**：原文"No offence i'th' world."原文"offence"有两种意思，既指"冒犯"，又指"犯罪"、"罪行"；哈姆雷特在这行取第二种意思。汉译"罪犯"，与上文"冒犯"呼应。参看 Hibbard，261；Jenkins，301。"冒犯"("offence")一词，与 1. 5. 135-37 (Thompson and Taylor 版)的"冒犯"("offence")呼应；唯一的分别是，1. 5. 135-37 的"冒犯"，没有哈姆雷特在这里所赋的第二种意义。"i'th' world"＝"in the world"，用来加强语气。

[156] **《捕鼠器》**：原文"*The Mousetrap*"。哈姆雷特认为，戏中戏可以暴露国王的犯罪行径，因此称为《捕鼠器》。

[157] **哟，比喻部署得多好**：原文"Marry, how tropically!"是 Q2 版本；Q1 版本是"how trapically"；F 版是"how? Tropically!"。"tropical"是"trope"的形容词＝"Pertaining to, involving, or of the nature of a trope or tropes; metaphorical, figurative 1567"(Little *et al.*, 2253)。"trope"是修辞学的比喻。原文"tropically"一语双关，也指"trapically"(利用陷阱、圈套、捕鼠器捕捉)。汉译用"比喻部署(捕鼠)"设法保留原文的双关效果。Hibbard (261)版(在这里与 F 版相同)是："Marry, how? Tropically."译成汉语，意义又不相同。汉译以 Q2 为准。Edwards (163)就 Q1 读法有以下评语："Q1's 'trapically' shows the Joycean pun."

戏所演，[158]是发生在维也纳的一宗谋杀案。[159]冈萨戈是君主的名字，[160]君主的妻子叫巴蒂丝妲。[161]一会儿你就知道，这宗谋杀是卑污的行径，不过卑污又怎么样呢?[162]陛下跟我们良心都清白；[163]这出戏影响不了我们。皮肤遭马鞍擦伤的劣等母马，尽管尥蹶子 235

[158] **这出戏所演(230-31)**：原文"This play is the image of"。"image"="precise representation"(Hibbard, 261)。

[159] **发生在维也纳的一宗谋杀案(231-32)**：原文"a murder done in Vienna"。戏中戏的出处，Hibbard (261)有详细注释："In October 1538 Francesco Maria della Rovere, Duke of Urbino [,] died after an illness that had lasted some six weeks. It was rumoured that he had been murdered by his barber-surgeon, suborned to pour poison into his ears by two of the Duke's enemies, Luigi Gonzaga, Marchese di Castelgoffredo, and Cesare Fregoso. Attempts were made to bring these two men to justice, but with no success. How Shakespeare picked up a muddled version of this story, in which the alleged murderer Gonzaga, has been transformed into the victim, is not known. For details, see Bullough, vii. 28-34, 172-6, and his 'The Murder of Gonzago', *MLR* [*The Modern Language Review*] 30 (1935), 433-44."

[160] **冈萨戈是君主的名字**：原文"Gonzago is the duke's name"。Thompson and Taylor (314)指出，戏中戏的英文名字(*The Murder of Gonzago*)意义模棱：在Q2和F版中，冈萨戈显然是受害者；在戏中戏所本的原剧，冈萨戈是凶手。在Q1版中，受害者叫阿尔伯图斯(Albertus)。"duke"="In some European countries: A sovereign prince, the ruler of a duchy"(Little *et al.*, 571)。郑易里、曹诚修(418)译"(公国的)君主"。

[161] **巴蒂丝妲**：原文"Baptista"，在《驯悍记》(*The Taming of the Shrew*)中是男性名字。

[162] **不过卑污又怎么样呢?**：原文"but what of that?"意思是："这又有什么要紧呢?"

[163] **良心都清白**：原文"have free souls"。"free"="i. e. from guilt"(Thompson and Taylor, 314)；"innocent, guiltless"(Hibbard, 261)。

好了；我们的肩部可没有擦伤啊。[164]

路斯阿奴斯上。

这个人叫路斯阿奴斯，是国王的侄儿。[165]

欧菲丽亚 殿下，你跟剧情旁述一样周到哇。[166]

哈姆雷特 要是我看得见木偶调情，我可以为你跟你的情 240

---

[164] **皮肤……可没有擦伤(236-37)**：原文"Let the galled jade wince, our withers are unwrung.""wince"是 Q1 原文；Q2, F 原文为"winch"。"wince"="kick, lash out. The examples quoted by Tilley, together with those cited by *OED* (*wince v.* [1] 1 and *winch v.* [1] 2), make it quite clear that there was no distinction between *wince* (Q1) and *winch* (Q2, F)"(Hibbard, 261)。"jade"指"劣马、驽马、老马、疲惫不堪的马"，也指"女人"(郑易里、曹诚修，738)，一语双关，暗指王后。汉译以"劣等母马"译原文双关。"wince"指马匹受伤时尥蹶子，即马腿后踢。"withers"指"马肩隆〔马肩骨间隆起部〕"(郑易里、曹诚修，1592)。整句的意思是：良心不清白的看了戏中戏，尽管捱痛好了；我们没有做过亏心事，可不会受影响。"'galled jade' is a poor horse with saddle-sores. 'winch'='wince'. It was a common saying that it was the galled horse that would soonest wince (Tilley H700)"(Edwards, 163)。"The *withers* are the highest part of a horse's back, liable to be *galled* by the saddle; Dent cites 'Touch (rub) a galled horse on the back and he will wince (kick)' as proverbial (H700)"(Thompson and Taylor, 314)。

[165] **这个人叫路斯阿奴斯，是国王的侄儿**：原文"This is one Lucianus, nephew to the king."在戏中戏所本的原剧，凶手既非国王的侄儿，也非国王的兄弟。哈姆雷特在这里可能暗示，自己(克罗狄奥斯的侄儿)会向叔父报仇。参看 Thompson and Taylor, 314; Spencer, 285。Hibbard (262) 另有解释：如果路斯阿奴斯以戏中戏国王之弟的身份上，克罗狄奥斯可能马上禁止戏剧上演；或者有了心理准备，其后就不会露出破绽。Wilson (203-204)认为，哈姆雷特安排的戏中戏，一戏而有二义：让国王和朝中群臣对剧情有不同的诠释。

[166] **殿下，你跟……周到哇**：Q2 原文"You are as good as a chorus, my lord." F 原文"You are a good chorus, my lord"。汉译以 Q2 为准。"Tronch-Pérez finds this 'less direct and more submissive' than F's 'a good'"(Thompson and Taylor, 314)。**旁述**：原文"chorus"="an actor whose role is to mediate the story to the audience; Shakespeare used this device in *H5* [*King Henry V*], *Per* [*Pericles*] and *WT* [*The Winter's Tale*]"(Thompson and Taylor, 314)。

人解说。[167]

欧菲丽亚 你真尖锐呀，殿下，你真尖锐。[168]

哈姆雷特 要把我这个尖弄钝，它会叫你呻吟得一阵阵。[169]

---

[167] **要是……解说(240-41)**：原文"I could interpret between you and your love if I could see the puppets dallying."哈姆雷特假设自己是解说木偶戏的人，欧菲丽亚是木偶戏中的角色，跟情人鬼混，于是充当淫媒，居中穿针引线。木偶的原文是"puppets"，可能有性暗示，("related to the use of 'poop' for the vagina")；也就是说，与"poop"(阴道)有关。参看 Thompson and Taylor, 314; Spencer, 285。

[168] **尖锐**：原文"keen"，可以解作"锐利"、"锋利"、"尖刻"、"富于机智"。欧菲丽亚指哈姆雷特言谈尖刻刺人，把哈姆雷特的笑话置之不理；哈姆雷特却借此意淫一番，把"keen"解作"eager for sexual intercourse"("亟欲性交")(Spencer, 285)，向欧菲丽亚性骚扰。"keen"="(1) bitterly witty, sharply satirical (the sense in which Ophelia means it) (2) sexually sharp-set (the sense in which Hamlet takes it)"(Hibbard, 262)。《罗密欧与朱丽叶》一剧也有不少性暗示，而且也颇为淫亵，但一般比哈姆雷特的性暗示"健康"，是少年性幻想的向外投射。在《罗密欧与朱丽叶》中，剧中人物说淫亵话或性暗示时，有点像中学生淘气时说的荤话；与哈姆雷特的意淫比较，显得有点"小儿科"。如果把《罗密欧与朱丽叶》剧中人物和哈姆雷特的秽亵话彼此掉换，两出戏剧的心理刻画就不会那么贴切。莎士比亚对人性的洞悉彻底而深微，写起性暗示、性骚扰、潜意识性欲竟能如此细腻，能准确地为"淫亵"细分等级、细分层次，让观众和读者清晰看到，不同年龄的角色淫亵起来，有不同的"健康"或"病态"程度，真不愧为超级大师。莎士比亚对人类心理的洞察力，古今无人可及；其作品中心理描写之细腻，会叫现代心理学家自愧弗如。汉译保留双关效果时仍用"尖锐"意象，以暗示哈姆雷特所指的性意象。这一性意象，与下一行("要把我这个尖弄钝，它会叫你呻吟得一阵阵")互相呼应。

[169] **要把我这个尖弄钝，它会叫你呻吟得一阵阵(243-44)**：原文"It would cost you a groaning to take off mine edge."这是哈姆雷特的意淫对白，意思是：要满足我的性欲，你得在失去贞操或分娩(Edwards, 163)时呻吟叫喊。也可以指：满足我的性欲时，你会欢快地呻吟。"groaning"="i. e. the cries of a woman losing her maidenhead"(Hibbard, 262)；"i. e. of childbirth"(Edwards, 163)；"The *groaning* which would blunt it is that of the woman losing her maidenhead"(Jenkins, 303)。"take off mine edge"="i. e. satisfy my sharp sexual appetite"(Hibbard, 262)。Spencer (285)这样解释"It would cost you...mine edge"："you would have to pay for it if you were to satisfy my sexual appetite, because it would cause you the pangs of childbirth"。"把这个尖弄钝"，也指"抵挡我的笑话"(Thompson and Taylor, 315)。Edwards (163)和 Spencer (285)扯到分娩呻吟，是扯得太远了，而且也不够猥亵(分娩呻吟，已到了产科层次，不可能引起邪念，因此不再猥亵、淫秽)；Hibbard 和 Jenkins 的解释，才能传递原著的精神：这里的"呻吟"，指女子交欢时的呻吟叫喊。在这句台词中，哈姆雷特是极尽意淫的能事，不仅占欧菲丽亚的便宜，而且用言语向她施暴。这一层次的淫亵话，在《罗密欧与朱丽叶》里面是找不到的。哈姆雷特的年纪比《罗密欧与朱丽叶》的剧中人物大，因此说起淫亵话来也更淫亵。

欧菲丽亚 变好也变歹了。[170] 245

哈姆雷特 那你就嫁错丈夫了。[171]开始啦，凶手，别再扮那么讨厌的鬼脸了。喂，“嘎嘎大叫的乌鸦也

---

[170] **变好也变歹了**：原文“Still better and worse.”“Ophelia refers to Hamlet's continual ‘bettering’ of her meaning, i. e. ‘Always a“better”meaning with a more offensive slant’”(Edwards, 103)。“better, and worse”=“wittier, and more offensively obscene—another proverbial saying”(Hibbard, 262)；指哈姆雷特的话越说越俏皮，也越说越难听。原文“Still better and worse”，与基督教婚礼时新郎和新娘承诺娶对方为妻或以对方为夫时所说的话(“for better or for worse”[Hibbard 和 Jenkins 版为“for better for worse”])相近，因此再引起哈姆雷特下面的嘲讽。“*for better, for worse*, also *for better or (for) worse*: used where an issue is doubtful or beyond human control”(*OED worse* B. *absol.* or as *sb.* 3. a)。有关新郎和新娘的承诺，参看 *The Book of Common Prayer* (304)：“I *N.* take thee *N.* to my wedded wife, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death us do part, according to God's holy ordinance; and thereto I plight thee my troth.”“I *N.* take thee *N.* to my wedded husband, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love, cherish, and to obey, till death us do part, according to God's holy ordinance; and thereto I give thee my troth.”汉译见《公祷文》，217：“我某人现遵上帝之意旨，与尔某人结婚，自今以后，无论安乐困苦，富厚贫穷，有病无病，我必敬爱尔，保护尔，直至终身，此乃我之许愿。”“我某人现遵上帝之意旨[，]与尔某人结婚，自今以后，无论安乐困苦，富厚贫穷，有病无病，我必敬爱尔，保护尔，直至终身，此乃我之许愿。”

[171] **那你就嫁错丈夫了**：原文“So you mistake your husbands.”意思是：欧菲丽亚说“Still better and worse”，是在婚礼上宣誓，却选错了对象（丈夫）。“he [Hamlet] implies that women mistake their husbands, i. e. take other men.”有的版本（如 Spencer）把“mistake”改为“must take”；不过 Thompson and Taylor (315)提出异议，认为“take/mistake”的双关效果已有先例，如 *King Richard II*, 3. 3. 10-16；因此用“mistake”较佳。Spencer (285-86)也指出，“mistake”的双关，也可以讽刺哈姆雷特母亲改嫁后，现在的丈夫不若先夫，因此是“嫁错丈夫”。Hibbard (262)另有诠释：“cheat your husbands (by deliberately mistaking, and substituting, one for another).”

咆哮着要复仇了。”[172]

路斯阿奴斯 心够黑，手够稳，药够毒，正是好时辰；
害人好时机，[173]没有一个人，作证人。 250
夜半采毒草，炼成此毒特别毒。[174]
共三度，经过妖术女神恶咒并沾污；[175]
你本身，有魔力，还有药性够剧烈；

---

[172] **嘎嘎……复仇了(247-48)**：原文“the croaking raven doth bellow for revenge.”语出《真本理查三世悲剧》(*The True Tragedy of Richard III*)。剧本约写于1591年，于1594年印行，是女王剧团(Queen's Men)常备剧目之一。1592年之前，莎士比亚大概仍是女王剧团的成员。莎士比亚本人的《理查三世》(*King Richard III*)与《真本理查三世悲剧》有别。在莎士比亚剧本中，“复仇”(“revenge”)一词用得较少。《冈萨戈遇害》一剧不是写复仇，但这句引语与哈姆雷特的处境也相近(Thompson and Taylor，315；Spencer，286)。Jenkins (303)认为此句是两句的重叠：“Recognized by Simpson (*Academy*，19 Dec. 1874) as a telescoping of two lines from the anonymous *True Tragedy of Richard III*，‘The screeking Raven sits croking for revenge. /Whole heads [herds] of beasts comes bellowing for revenge’ (MSR [Malone Society Reprint]，1892-3).”

[173] **害人好时机**：原文有两个版本：Q1 和 F 是“Confederate season”；“Confederate”是“conspiring”(搞阴谋)的意思。Q2 是“Considerate season”；“Considerate”是“appropriate”(适当)，“deliberately chosen”(精挑细选)的意思。两种说法都通。Thompson and Taylor 采“Considerate season”；Craig 和 Spencer 采“Confederate season”。汉译也采用“Confederate season”的读法。参看 Thompson and Taylor，315；Spencer，286。

[174] **夜半采毒草，炼成此毒特别毒**：原文“Thou mixture rank，of midnight weeds collected”。据说夜半采来的毒草特别毒(Thompson and Taylor，316；Spencer，286)。Hibbard (263)：“Compare *Macbeth* 4.1.25，‘Root of hemlock digged i'th' dark’.”

[175] **妖术女神**：原文“Hecate”，音译赫卡忒(希腊语'Εκάτη，拉丁语 Hecate)。神话中的巫术女神、冥后。一身而兼三职：身为月亮女神时叫卢娜(拉丁语和英语为 Luna)；身为大地女神时叫狄安娜(拉丁语和英语为 Diana)；身为冥后时叫赫卡忒或珀尔塞福涅(希腊语Περσεφόνη，拉丁语和英语为 Persephone)。参看张霖欣，159-60页。拉丁语有“tria virginis ora Dianae”(“贞洁女神狄安娜的三面”)的说法：“the three forms of Diana (Luna in heaven，Diana on earth，Hecate in the lower world)”。参看 Simpson，187。“Hecate”在英语一般有三个音节，念/'hek.ə.ti/；在这里(指原文)由于音步限制，只容两个音节，念/'hek.ət/。参看 Thompson and Taylor，316；Jones，231。

霎时间,健康生命就夺去,够快捷。[176]

〔把毒药倒进戏中戏国王双耳。〕

哈姆雷特 人家在花园里毒死他,[177]谋财害命。[178] 他的名字叫冈萨戈。这故事目前尚存,用十分讲究的意大利文写成。不久,你就会看见凶手怎样得到冈萨戈老婆的爱。 255

欧菲丽亚 国王起立了。

哈姆雷特 怎么啦? 给空枪吓怕了吗?[179] 260

王后 皇上怎么样啦?

波伦纽斯 这场戏别演了。

国王 给我一个火把。走![180]

波伦纽斯 拿火把来![181]

---

〔176〕 **心够黑,手够稳……够快捷(249-54)**: Q2 原文"Thoughts black, hands apt, drugs fit, and time agreeing,/Considerate〔Thompson and Taylor 拼法; Hibbard 和 Jenkins 拼"Confederate"〕season else no creature seeing,/Thou mixture rank, of midnight weeds collected,/With Hecate's ban thrice blasted, thrice infected,/Thy natural magic and dire property/On wholesome life usurps immediately."Thompson and Taylor (315)指出,有的论者认为,这几行是哈姆雷特加进戏中戏的台词。

〔177〕 **人家在花园里毒死他**: 原文"'A poisons him i'th' garden",相等于"He poisons him in the garden";哈姆雷特说话时故意用模糊的发音,以"'A"代替"He",以省音(elision)的"i'th'"代替"in the",跟对白的主调有分别。汉译用"人家"代"他",以传递原文效果。

〔178〕 **谋财害命**: 原文"for his estate"。"estate"="position and possessions"(Hibbard, 263);"high rank (as king)"(Spencer, 286);"wealth, property"(Thompson and Taylor, 316)。汉译采 Thompson and Taylor 的说法。

〔179〕 **怎么啦? 给空枪吓怕了吗?**: Q1 原文"What, frighted with false fires?";在 F 版中,"fires"作"fire"。在 Q2 版中,这行从缺。Barnet (77), Craig (890), Edwards (164), Hibbard (263), Jenkins (304), Spencer 138), Wilson (74) 都收录了此行。"false fire"="a blank discharge of weapons, fire without shot. Just so, a play is only make-believe"(Jenkins, 304)。

〔180〕 **给我一个火把。走!**: 原文"Give me some light, away."Thompson and Taylor (316)就这行的演出有以下评语:"If torches are used (see 85. 1-2n.), the King may at this point snatch one of them from an attendant as he leaves, but presumably he is trying to retain his composure."

〔181〕 **拿火把来**: 原文"Lights! Lights! Lights!"在汉语习惯中,这里不宜重复,也就是说,不宜译成"火把! 火把! 火把!"也不宜译成"光! 光! 光!"。在舞台上,演波伦纽斯的演员大声一呼"拿火把来!"就够了。

除哈姆雷特和贺雷修,全部退下。[182]

哈姆雷特 唷,受伤的雌鹿要流泪,[183] 265
没伤的公鹿要游戏;
因为呀,有人要醒有人睡;
世界本如此,不稀奇。[184]

老兄,要是剩下的运气出卖了我,像基督徒投奔穆斯林那样;[185]那时候,你看,我有这样的 270
排戏技巧,[186]再戴上羽毛稠密得像树林的帽子,[187]穿上结着普罗旺斯丝带玫瑰花的时髦

---

[182] 戏剧演出时,有的导演让戏中戏的演员在舞台上不知所措一会,然后由哈姆雷特用手势打发离开,或由宫中侍从回来把他们带走(Thompson and Taylor, 317)。

[183] **受伤的雌鹿要流泪**: Thompson and Taylor (317)原文为"let the stricken deer go weep"; Jenkins (304)原文为"let the strucken deer go weep"。"strucken"="a common, if irregular, form of the past pple. See Abbott 344"(Jenkins, 304)。"stricken"是 Q1 版;"strucken"是 F 版;Q2 版为"strooken"。

[184] **唷……不稀奇(265-68)**: 原文为"Why let the stricken deer go weep,/The hart ungalled play,/For some must sleep. /Thus runs the world away."这四行可能是歌谣的一部分;第一、第三行是抑扬四步格(iambic tetrameter);第二、第四行是抑扬三步格(iambic trimeter)。第二行原文"The hart ungallèd play"中,"ungallèd"为三音节。

[185] **基督徒投奔穆斯林(269-70)**: 原文"turn Turk with me"="lit. become an infidel; hence play false, be treacherous"(Jenkins, 305);"desert me (like a renegade deserting the Christian faith to become a Muslem). A proverbial phrase (Tilley T609)"(Hibbard, 264);"desert me, betray me (like a Christian renouncing his faith to become a Muslim)"(Thompson and Taylor, 317)。穆斯林教(伊斯兰教)是 17 世纪基督教以外的大教;基督徒投奔穆斯林,等于叛教。

[186] **我有这样的排戏技巧(270-71)**: 原文"this",可以指哈姆雷特安排戏中戏的演出,叫克罗狄奥斯仓皇离场(Spencer, 187);也可以指哈姆雷特对戏中戏的贡献,如增添台词(Thompson and Taylor, 317)。Spencer (187)指出,这句话反映了哈姆雷特的典型性格:因戏中戏胜了国王一仗而沾沾自喜,却不知道下一步该如何走。

[187] **羽毛……帽子(271-72)**: 哈姆雷特假设演员喜欢戴饰满羽毛的帽子。

	开叉鞋，[188]在一个大锣大鼓的戏班里，[189]大概有分账的份儿吧？[190]	
贺雷修	有半份。[191]	275
哈姆雷特	我该得整整一份嘛。	
	好朋友达蒙啊，[192]你应该知道，	
	主神朱庇特的王国[193]	
	遭掠夺，现在是孔雀一朝——[194]	
	真正是个孔雀。	280

---

[188] **普罗旺斯丝带玫瑰花：普罗旺斯**：原文"provincial"，是 *Provins* 或 *Provence*（法国北部地区）的形容词。普罗旺斯以玫瑰著称，"普罗旺斯丝带玫瑰花"，因该地区得名（Spencer，287）。此外参看 Jenkins（509）详注。**时髦开叉鞋（272-73）**：原文"razed shoes"。"razed" = "fashionably slashed"（Thompson and Taylor，317）；"with 'open work', sometimes showing inside cloth of another colour"（Spencer，287）。

[189] **一个大锣大鼓的戏班**：原文"a cry of players"。"cry"指"company"（Spencer，287）或"pack"，有贬义，暗示戏子大喊（mouthing）台词，因此汉译以"大锣大鼓"传递这一贬义。

[190] 原文这段台词的结尾，F 版有"sir"（"[...] get me a fellowship in a cry of Players sir?"），Q2 版没有"sir"〔"[...] get me a fellowship in a cry of players?"〕。

[191] **有半份**：原文"Half a share"。贺雷修不敢肯定，哈姆雷特安排的戏中戏是否成功（Thompson and Taylor，317）。

[192] **达蒙**：原文"Damon"，是古希腊传说中的人物。达蒙的挚友皮斯亚斯（Pythias）因谋反罪被国王狄奥尼修斯拘捕，行刑前因事求狄奥尼修斯让他暂时离开。达蒙以生命担保皮斯亚斯会回来。皮斯亚斯办完事后果然回来受刑。狄奥尼修斯受了感动，乃把皮斯亚斯释放。后人以"Damon and Pythias"为生死之交的代名词。哈姆雷特称贺雷修为"达蒙"，表示两人是好友。参看 Hibbard，264；Jenkins，305；Thompson and Taylor，318。

[193] **朱庇特**：剧本原文为"Jove"。Jove 即罗马神话中的主神朱庇特（英语 Jupiter，拉丁语 Iuppiter，拉丁语生格（又称"属格"或"所有格"）为 Iovis），相等于希腊神话中的宙斯（古希腊语Ζεύς，英语 Zeus，）。Jove，由拉丁语 Jovis 的宾格 Jovem 变化而来，拉丁语 Jovis 又由 Juppiter 所取代。在拉丁语中，J 可以写作 I。在第四幕第三场，哈姆雷特以父王与朱庇特、战神马尔斯（Mars）、太阳神海丕灵（Hyperion，又译"许珀里翁"，见张霖欣，409）比较。

[194] **孔雀**：原文"pajock"，不同的论者有不同的诠释，一般解作"peacock"。哈姆雷特说"pajock"前，贺雷修大概以为他会说"ass"（与"was"押韵）。参看 Thompson and Taylor，318；Spencer，287。"*Pajock* could be a nonsense word or it could be a corruption of some other word. In the latter case the possibilities come down to two: *peacock* or *patchcock/patchock*, a nonce-word used by Spenser in his *The State of Ireland* to describe the degenerate English living in Ireland, and apparently meaning 'clown', or something very like it"（Hibbard，264-65）。

贺雷修	最后一句该押韵哪。	
哈姆雷特	贺雷修哇,那鬼魂的话真是一字千金。你刚才看到了吗?	
贺雷修	看得清清楚楚了,殿下。	
哈姆雷特	说到下毒的时候?[195]	285
贺雷修	当时,我十分注意他的神情。	

罗森坎兹、格登斯腾上。[196]

哈姆雷特	啊哈——嘿,奏点音乐呀!嘿,奏笛子吧![197]

---

[195] **说到下毒的时候?**:原文"Upon the talk of the poisoning?"Thompson and Taylor (318)用句号;汉译按 Edwards (165), Jenkins (306), Wells *et al.* (701), Wilson (75)用问号。

[196] **罗森坎兹、格登斯腾上(演出说明)**:原文"*Enter Rosencrantz and Guildenstern*"。这是在 F 版中出现的次序,出现在贺雷修台词"I did very well note him."("当时,我十分注意他的神情。")之后。在 Q2 版则出现在哈姆雷特台词"Come, some music!"("嘿,奏点音乐呀!")之后。Barnet (78), Jenkins (306), Spencer (139), Thompson and Taylor (319)采 Q2 版; Edwards (165), Hibbard (265), Wells *et al.* (701), Wilson (75) 采 F 版。按照 F 版演出说明出现的位置,哈姆雷特故意奚落罗森坎兹和格登斯腾,见他们进场也不理他们,戏剧效果更佳。汉译从之。Edwards (165)这样指出 F 版的优胜处:"So placed by F. Q2 places it later, after 268 ["Come, some music!"]. It is obvious that F is correct. Hamlet pointedly ignores Rosencrantz and Guildenstern by calling for music and singing a little song."Wilson (206)有类似的论点:"Q2 gives the entry at l. 295 ["Come, some music!"], F1 〔即一般所说的 F 版〕 here. The F1 position explains Ham.'s laugh, while his sending for music exhibits him deliberately ignoring them, as Guild.'s 'vouchsafe' suggests he is doing. MSH. [*The Manuscript of Shakespeare's 'Hamlet'*] p. 184."Hibbard (265)解释 275 行(Hibbard 版)哈姆雷特的台词"Ah, ha! Come , some music."("啊哈——嘿,奏点音乐呀!")中的"Ah, ha!"时,也间接肯定了 F 版:"This interjection, expressive of suspicion, seems to be prompted by the arrival of Rosencrantz and Guildenstern."汉译的"啊"念第三声,表示说话人恍然醒悟;也可以像 Hibbard 所说,表示"怀疑"("suspicion")。《现代汉语词典》1 页解释第三声的"啊"有以下定义:"叹词,表示惊疑",与 Hibbard 解释"Ah, ha!"相近。

[197] **笛子**:原文"recorders" = "wind instruments, flutes" (Thompson and Taylor, 318)。

要是国王不喜欢刚才那场戏，[198]
嗯，老天哪，[199]可能不合他心意。[200]
嘿，奏点音乐呀！ 290

格登斯腾	殿下好。可否跟殿下说句话呢？	
哈姆雷特	好先生，一五一十说故事都可以。[201]	
格登斯腾	殿下，皇上——	
哈姆雷特	嗯，好先生，皇上怎么啦？	
格登斯腾	——皇上返回了寝室，非常怪罪呢。[202]	295
哈姆雷特	喝酒喝得十分醉吗？好先生。	
格登斯腾	殿下，不是喝醉；是动了肝火。[203]	
哈姆雷特	你为人这么聪明，应该多点办法，[204]懂得通知 大夫哇；[205]要我送他进净化肝火的境界，相信 只会叫他掉进更猛烈的干火。[206]	300

---

[198] **要是……那场戏**：原文"For if the King like not the comedy"。Thompson and Taylor (318)指出，哈姆雷特可能想到托马斯·基德(Thomas Kyd)《西班牙悲剧》(*The Spanish Tragedy*)里面的两行："And if the world like not this tragedy,/Hard is the hap of old Hieronimo"(4. 1. 197-8)，同时把"tragedy"改为"comedy"。Spencer (287)指出，"comedy"可以指一般戏剧。

[199] **老天哪**：原文"perdie"(Edwards，165 拼"perdy")＝"by god (French *pardieu*)"(Thompson and Taylor，318)。

[200] **可能**：原文"belike"＝"perhaps"(Thompson and Taylor，318)。

[201] **故事**：原文"history"＝"story，narrative"(Thompson and Taylor，319)。

[202] **非常怪罪**：原文"marvellous distempered"。"marvellous"＝"marvellously"(Thompson and Taylor，319)。"distempered"＝"out of temper (but it could also mean 'drunk'，which is how Hamlet takes it)"(Thompson，319)；"sick (in mind or body)"(Spencer，287)。可见"distempered"既指发脾气，也指喝醉。此外参看 Hibbard，255；Jenkins，306。语中的双关，以"怪罪"(谐音"怪醉"，即很醉，非常醉)译出。"怪"＝"很；非常"(《现代汉语词典》，418)。

[203] **肝火**：原文"choler"。古代的西方人相信，怒气由胃中的胆汁引起(Spencer，287)。这里以"肝"保留原文的内脏意象。

[204] **多点办法**：原文"more richer"指"much more rich or resourceful"。莎士比亚像同代的作家一样，常用双重比较级(double comparatives)。参看 Thompson and Taylor，319。

[205] **通知**：原文"signify"＝"communicate"(Thompson and Taylor，319)。

[206] **净化肝火的境界**：原文"purgation"，有双关意思：既指用药导泻净化，也指净界(炼狱)中涤罪。哈姆雷特心中当然想把克罗狄奥斯送进炼狱，因此一语双关。**肝火……干火**：炼狱的火是干的。这里也是一语双关。

格登斯腾　殿下呀，请把话说得有条理些。[207] 微臣说的是正经事，野马请不要遛得太远。[208]

哈姆雷特　好先生，我倒很温驯哪。[209] 有话就说吧。

格登斯腾　王后，也就是殿下的慈亲，精神很是苦恼，吩咐微臣来转告。　305

哈姆雷特　欢迎。[210]

格登斯腾　好哇，殿下，这可不是恰当的礼仪呀。要是殿下愿意给微臣理性的答复，[211]微臣就会遵照王后的吩咐转达。要不然，就请殿下让微臣告辞回去，事情就此结束。　310

〔鞠躬，退到一边。〕[212]

哈姆雷得　好先生啊，我不能。

---

[207] **殿下呀，请把话说得有条理些**：原文"Good my lord, put your discourse into some frame"。"frame"＝"coherent shape or order"(Thompson and Taylor, 319)；"form, coherent shape (with, perhaps, a latent pun on the *frame*, also known as a *trave*, in which a restive horse was placed to be shod)"(Hibbard, 266)。

[208] **野马请不要遛得太远**：原文"start not so wildly from"。"start"，指不驯的马太野而乱窜，或指马受到惊吓而奔窜。"start"是F版；Q2版的"stare"虽然也说得通，但不若F版的"start"那样地道(Thompson and Taylor, 319)。"start"＝"shy away like a startled horse"(Hibbard, 266)。

[209] **温驯**：原文"tame"＝"calm, subdued"(Thompson and Taylor, 320)，呼应上文的"马"意象("start")。

[210] **欢迎**：原文"You are welcome."按一般汉语习惯，"欢迎"应该重复，变成"欢迎，欢迎"。不过从格登斯腾在下面的回应，"欢迎"二字不宜重复，表示哈姆雷特说得生硬。在舞台演出时，演员还不妨加以发挥，把"欢迎"说得粗声粗气或阴阳怪气。参看 Thompson and Taylor, 320。

[211] **理性的**：原文"wholesome"＝"healthy, i. e. sane"(Thompson and Taylor, 320)；"sensible, rational"(Hibbard, 266)。汉译以 Hibbard 为准。

[212] **鞠躬，退到一边(演出说明)**：原文"*he bows and turns away*"。这一演出说明为 Wilson (76)所加。

格登斯腾[213] 殿下，什么“不能”？

哈姆雷特 不能给你理性的答复。我的理智有病。不过，好先生啊，只要能答的都会按你的意思回答——或者像你所说，按照我娘亲的意思回答。那么，不要扯到别的地方去了。言归正传：你刚才说我娘亲，对不对？ 315

罗森坎兹 王后娘娘说：你的行为叫她诧异惊愕。[214]

哈姆雷特 哦，充满惊奇的儿子竟可以叫母亲惊讶！这个母亲的惊愕后面，没有下文接踵而来吗？说吧。 320

罗森坎兹 殿下就寝前，王后要在内室跟殿下谈谈。[215]

哈姆雷特 就算她做我们母亲十次，我们同样会遵命。你

---

[213] 在 Q2 版中，说话的是罗森坎兹；在 F 版中，说话的是格登斯腾。Craig (890), Hibbard (266), Wells *et al.* (701), Schlegel and Tieck 采用 F 版；Barnet (79), Edwards (166), Jenkins (307), Spencer (139), Thompson and Taylor (320), Wilson (76)采用 Q2 版。Thompson and Taylor (320)引 Capell 的解释，认为 Q2 版较佳："Capell explains the abrupt switch of speaker in Q2 (see t. n.) by suggesting that Hamlet's *Sir, I cannot* is spoken ' somewhat brusquely, and the receiver [Guildenstern] makes a bow and retires: Hamlet answers to Rosencrantz without considering which of them spoke. '"。此外参看 Spencer (288)的讨论。按 Q2 版，这里的对答不太呼应；汉译以 F 版为准。

[214] **诧异惊愕**："amazement and admiration"。"admiration"在这里的意思与今日一般的"admiration"(羡慕)不同，是指"bewilderment"(Spencer, 289)；"wonder (not necessarily approving)" (Thompson and Taylor, 320)；"the action of wondering or marvelling" (Little *et al.*, 24)；"The action of wondering or marvelling; wonder, astonishment, surprise"(*OED* 1)；有"惊疑"、"惊愕"、"惊诧"的意思。

[215] **内室**：原文"closet"，不一定指寝室。不过许多现代导演，为了强调哈姆雷特的恋母情结，在舞台上布置的都是寝室。参看 Spencer, 288; Thompson and Taylor, 320-21。

跟我们还有什么交易吗？[216]

罗森坎兹　殿下，你过去待我不薄哇。 325

哈姆雷特　这双偷窃手作证，[217]现在仍待你不薄。

罗森坎兹　殿下抱恙，原因何在呢？殿下要是不跟朋友说出不快的原因，就肯定会把门闩上，不让自己获得自由。[218]

---

[216] **就算她……有什么交易吗？(323-24)**：原文"We shall obey, were she ten times our mother. Have you any further trade with us?"**我们……我们**：原文"We... our"。Hibbard (266)认为，哈姆雷特在这里用帝王、君主才用的复数"we"(the royal plural)，表示他感到不耐烦，不再让罗森坎兹继续盘问下去。Thompson and Taylor (321)则认为，哈姆雷特首次用帝王君主所用的复数(the royal plural)，也许要疏远罗森坎兹；同时认为，"trade"，指事务，有贬义；哈姆雷特用这一词，表达他对罗森坎兹的鄙夷。Spencer (288)也指出，"trade"="business"，是"侮辱性之词"("an insulting word")。

[217] **这双偷窃手**：原文"these pickers and stealers"，指手。出自《公祷文》(*The Book of Common Prayer*)中的《教理问答》(*Catechism*)。英文原文为："My duty towards my Neighbour, is to love him as myself, and to do to all men, as I would they should do unto me [...] To keep my hands from picking and stealing, and my tongue from evil-speaking, lying, and slandering [...]"(298)("我向人所当为者，是爱人如己，我欲人如何待我，我亦当如何待人〔……〕手不偷窃，口不言谎，不毁谤"〔……〕)(《公祷文，203》)。《公祷文》，又译《公祷书》。哈姆雷特没有说一般的"这只手作证"("by this hand")，而说无效的誓词。哈姆雷特所指的手，可能是他自己的手，也可能是罗森坎兹申辩时张开的双手。参看 Hibbard, 267; Jenkins, 308; Spencer, 288; Thompson and Taylor, 321。

[218] **殿下要是……获得自由(327-29)**：原文"You do surely bar the door upon your own liberty if you deny your griefs to your friend.""Compare 'Grief is lessened when imparted to others' (Tilley G447)"(Hibbard, 267)。Wilson(207)的解释与其他编者的解释大相径庭："A threat, meaning 'your reticence may lead to your being shut up like a madman.'"Jenkins (308)对 Wilson 的解释有以下看法："I do not (with Dover Wilson and Kittredge) see this as a threat that Hamlet will be shut up as a madman. Rather it recalls the idea of his being self-imprisoned (see II. ii. 250-3 ["Ham. To me it is a prison. /Ros. Why, then your ambition makes it one: 'tis too narrow for your mind."]). It was a recognized function of a friend that you could unburden your heart to him."按照 Wilson 的诠释，罗森坎兹就不够技巧，不够奸诈了；而且就这里的剧情而言，罗森坎兹还不至于如此凶，要赤裸裸地威胁哈姆雷特。**肯定**：原文"surely"，为 Q2 版；F 版为"freely"。汉译以 Q2 版为准。

哈姆雷特 好先生，我难以出人头地。[219] 330

罗森坎兹 怎么会这样呢？国王本人也说过，殿下将来会继承丹麦王位呀。[220]

哈姆雷特 好先生，你说得对。不过，正如俗话所说，“等得草茁壮”——不过这句话也有点发霉了。[221]

众伶人拿着笛子上。

啊，笛子来了！拿一管来给我看看。〔拿过一管笛子，把格登斯腾拉到一边〕[222]私下跟你说句话：[223]你为什么要绕到我的上风去呢？好 335

[219] **我难以出人头地**：原文“I lack advancement”=“Hamlet brazenly offers the explanation which Rosencrantz and Guildenstern had previously suggested and which he had denied (2. 2. 241-4 [“ROSENCRANTZ Why then your ambition makes it one; 'tis too narrow for your mind. [/] HAMLET O God, I could be bounded in a nutshell, and count myself a king of infinite space, were it not that I have bad dreams.”])” (Edwards, 167)。

[220] **国王本人也说过……丹麦王位(331-32)**：原文“when you have the voice of the King himself for your succession in Denmark”=“i. e. when the King himself said you are to succeed him on the throne”(Thompson and Taylor, 321)。“voice”=“vote, support”(Spencer, 288)。汉译以 Thompson and Taylor 的诠释为准。

[221] **俗话**：指英谚“i. e. ‘While the grass grows the horse starves’ (Tilley G423)”(Hibbard, 267)或“While the grass grows the starving horse dies” (Spencer, 288)。**有点发霉**：原文“something musty”=“either ‘a stale thing’ or ‘somewhat stale’. Perhaps Hamlet means that his situation, as well as the proverb, is a familiar one”(Thompson and Taylor, 321)。

[222] **拿过一管笛子，把格登斯腾拉到一边(演出说明)**：原文“*he takes a recorder and leads Guildenstern aside*”，为 Wilson (77)所加的演出说明。

[223] **私下跟你说句话(336-37)**：原文“To withdraw with you”。“withdraw”=“be private—presumably Hamlet motions Rosencrantz and Guildenstern away from the players to address them more confidentially. Or perhaps he separates Guildenstern from Rosencrantz”(Thompson and Taylor, 321)。

像要把我赶进捕兽网里那样。[224]

格登斯腾　殿下，要是微臣履行任务时无礼，那也是因为微臣关心殿下，一时忘了礼貌。 340

哈姆雷特　我倒不太明白你的意思。你来奏奏这管笛子，好吗？

格登斯腾　殿下，微臣不会奏笛子。

哈姆雷特　我求求你。

格登斯腾　微臣真的不会。 345

哈姆雷特　我恳求你。

格登斯腾　殿下，微臣不懂奏笛子的技巧。[225]

哈姆雷特　就像撒谎那么容易嘛。[226]用手指跟拇指按住这些指孔，[227]用口吹气，它就会发出十分动听的音乐。你看，[228]这些就是指孔。 350

格登斯腾　可是，我不能令这些指孔奏出和谐的音乐呀；我没有这种本领。

哈姆雷特　哎呀，你看，你把我弄成多下贱的东西：[229]你要把我像乐器般演奏！你好像对我的指孔了如

---

[224] **你为什么要……赶进捕兽网里那样(337-38)**：原文"why do you go about to recover the wind of me, as if you would drive me into a toil?"这句是打猎意象，指打猎的人绕到猎物的上风，让下风的猎物嗅到他的气味而逃离他，结果堕进预先设下的陷阱或捕兽网。参看 Edwards, 167; Hibbard, 267; Jenkins, 308。"recover the wind"="get to the windward (a hunting term)" (Hibbard, 267)。"toil"="net or trap" (Thompson and Taylor, 322)。

[225] **不懂奏笛子的技巧**：原文"know no touch of it"="do not have the skill to play it"(Thompson and Taylor, 322)。

[226] **就像撒谎那么容易嘛**：原文"It is as easy as lying.""as easy as lying"="I accept from Kittredge, but cannot confirm, that this was proverbial and hence that *lying* is not to be emphasized. The casual allusion may be more effective than a direct accusation"(Jenkins, 309)。

[227] **指孔**：原文"ventages"="vents, i.e. holes"(Edwards, 168)。

[228] **你看**：原文"Look you"。Edwards 指出，这是哈姆雷特的口头禅(Thompson and Taylor, 322)。Edwards (111)谈到 F 版 1.5.132 的"Look you"时有这样的按语："It is a characteristic turn of Hamlet's speech; e.g. 3.2.326, 329."

[229] **下贱**：原文"unworthy"="contemptible, easy to manipulate"(Thompson and Taylor, 322)。

指掌,要把我的窍门连心拔出来,[230]要演奏试 355
探我,[231]从我的最低音直到音域的最高点。[232]
这管小笛子呀,[233]曲调圆润,乐音美妙;你却不
能叫它发出声音……啐![234] 你以为奏我比奏笛
子容易吗? 我是哪一种乐器呢,你随便叫吧。不
管你怎样撩拨,[235]都不能把我像乐器那样摆弄。 360

波伦纽斯上。

好先生,愿上帝保佑你。[236]

波伦纽斯 殿下,王后想跟你说几句话,而且要马上说。

---

[230] **窍门**:原文"mystery",一语双关:"(1) secret; (2) skill at a craft or trade (such as here, playing an instrument)"(Thompson and Taylor, 323)。因此译"窍门",不译"秘密"。

[231] **演奏试探我(355-56)**:原文"sound me",一语双关:"(1) play on me, cause me to make sounds; (2) explore my depths, probe me"(Thompson and Taylor, 323)。参看汉译 2.1.41; 3.1.7(Thompson and Taylor 版 2.1.41; 3.1.7)。

[232] **音域的最高点**:F 版为"to the top of my compass";Q2 版为"to my compass"。汉译采 F 版。

[233] **笛子**:原文"organ"="instrument, i.e. the recorder"(Thompson and Taylor, 323);"i.e. musical (especially wind) instrument, in this case the recorder (*OED sb.*[1] 1)"(Hibbard, 268)。

[234] **发出声音**:原文"speak"="i.e. make music"(Thompson and Taylor, 323)。**啐!**:咒骂语,原文为"'Sblood!"="an oath (by God's blood). Some performers break the recorder in rage at this point〔演到这里,有的演员会把笛子砸断〕"(Thompson and Taylor, 323)。

[235] **撩拨**:原文有好几种版本,Jenkins (309)和 Thompson and Taylor (323) 的 Arden Shakespeare 版是"fret me"; Q2 是"fret me not"; Q1 是"cañ frett mee, yet"; F 是"can fret me"。Barnet (81), Craig (891), Hibbard (268), Wilson (78), Spencer (141)都采 F 版。汉译采 Jenkins 和 Thompson and Taylor 的 Arden Shakespeare 版。原文的"you fret me"一语双关:"you can manipulate my 'frets' (ridges to guide the fingers on lutes or other stringed instruments—not strictly relevant to wind instruments, as Hamlet seems to acknowledge); (2) you can make me angry"(Thompson and Taylor, 323)。"fret"作名词用,是"(弦乐器指板上定音的)档子";作动词用,是"把(弦)压在档子上";不过同时又有另一义,可解作"使焦急,使烦恼"。参看郑易里、曹诚修, 544。汉译以"撩拨"设法保留双关效果。

[236] **好先生……保佑你**:原文"God bless you, sir."在某些版本里,这句出现在波伦纽斯出场之前,因此有的论者认为是哈姆雷特对格登斯腾所说的话。参看 Thompson and Taylor, 323。

哈姆雷特　你看见那边的白云吗？形状差不多像一匹骆驼。[237]

波伦纽斯　哦，不是吗？真的像一匹骆驼。 365

哈姆雷特　据我看来，像一只鼬鼠。

波伦纽斯　它的背部像鼬鼠。[238]

哈姆雷特　不像一条鲸鱼吗？

波伦纽斯　的确像鲸鱼。

哈姆雷特　那么，我很快就去见娘亲。[239]〔旁白〕他们这样欺骗我，叫我像一张弓那样，弯得不能再弯。[240]〔大声说〕我很快就来。 370

波伦纽斯　我会向王后转达。

哈姆雷特　“很快”。这两个字说来容易。各位朋友，你们走吧。[241] 375

---

[237] **你看见……骆驼(363-64)**：原文“Do you see yonder cloud that's almost in shape of a camel?”在伊丽莎白时代，剧院内可以看到天空，因此哈姆雷特指着远方的白云时，观众不觉突兀。在现代剧院里，这一场在室内演出，因此演员和观众都看不见天空。哈姆雷特说这句话时，波伦纽斯和观众都可以当说话者“发疯”。在现代剧院演出时，演哈姆雷特的演员可以走近窗口，或作势走近窗口。参看 Spencer, 289; Thompson and Taylor, 323; Wilson, 208。

[238] **它的背部像鼬鼠**：原文“It is backed like a weasel. ”Thompson and Taylor (324)指出，哈姆雷特说这句话时，可能要嘲讽波伦纽斯不诚恳，也可能真的看见白云在迅速变化。

[239] **很快**：原文“by and by”＝“before long (cf. 5. 2. 291['I dare not drink yet, madam. By and by. ']), i. e. at my own time, not (as most interpret) 'immediately. '” (Wilson, 208)；“immediately” (Thompson and Taylor, 324)。Jenkins (310)赞成 Wilson 的说法。汉译以 Wilson 的解释为准。

[240] **他们这样欺骗我，叫我像一张弓那样，弯得不能再弯(370-72)**：“They fool me to the top of my bent. ”“'They compel me to play the fool, till I can endure to do it no longer' (Dr Johnson). Ham. 's nerves are giving out”(Wilson, 208)。汉译有大量补足。

[241] **“很快”……走吧(374-75)**：原文“'By and by' is easily said. -Leave me, friends. ”这部分的对白在 Q2 比较凌乱。参看 Thompson and Taylor (324)有关版本的讨论。汉译与大多数现代版本(如 Barnet, 82; Craig, 891; Edwards, 169; Hibbard, 269; Jenkins, 310; Wilson 78)一样，以 F 版为准。各版的排版和标点不完全相同。汉译以 Jenkins 版为准。

〔除了哈姆雷特，全部退下。〕[242]
黑夜这一刻，是施展巫术的好时辰，[243]
坟墓都张口，[244]地狱本身，也向人间
呼喷出毒气。[245] 现在，我可以饮热血，[246]
做出残忍的行径，叫白天见了，
也为之发抖。别说了，去见老娘吧。[247] 380
我的心哪，别失去本性。[248] 决不让
尼禄的鬼魂进入这坚定的胸膛。[249]
我要残忍，却不可以背逆天伦：[250]

---

[242] **除了哈姆雷特，全部退下（演出说明）**：原文"*Exeunt all but Hamlet*."以Thompson and Taylor (324)版为准。有关这里的演出说明和其他版本的异同，参看Thompson and Taylor，324。

[243] **黑夜这一刻，是施展巫术的好时辰**：原文"'Tis now the very witching time of night"。Thompson and Taylor (324)指出，这行叫人想起*Macbeth* 2.1.49-52；在舞台演出时可以鸣钟表示时间（参看Thompson and Taylor，1.1.5注；1.4.3注；3.4.99后的演出说明（*Enter Ghost*）注）。

[244] **坟墓**：原文"churchyards"，一般的直译是"墓地"；不过"墓地"不够形象化，而且与"目的"同音，观众容易混淆，因此译"坟墓"。**张口**：原文"yawn"＝"open wide. Compare *Much Ado* 5.3.19，'Graves，yawn，and yield your dead.'"（Hibbard，269）。

[245] **呼喷出**：F版的原文是"breaths"（现代英语拼"breathes"），Q2版是"breaks"。汉译以F版为准。**毒气**：原文"Contagion"＝"i.e. pestilential and poisonous influence. Compare *Caesar* 2.1.265，'the vile contagion of the night'"（Hibbard，269）。

[246] **现在……饮热血**："Now could I drink hot blood"。据传说，女巫会饮热血。Edwards (169)指出，女巫会掘开坟墓，挖出遭她们用巫术杀害的小孩，把小孩的尸体煮熟，然后喝尸体的汤。在传统中，饮血往往是女巫的罪状之一。

[247] **老娘**：原文"my mother"。"老娘"＝"老母亲"（《现代汉语词典》，690）。由于哈姆雷特对母亲有成见，这里不译"娘亲"或"母亲"。

[248] **本性**：原文"nature"，指儿子对母亲的固有孝心。

[249] **尼禄**：（Nero Claudius Caesar，37—68），古罗马皇帝，放荡、昏庸、残暴，弑母，杀妻，纵火焚烧罗马，然后嫁祸于人，捕杀基督徒。后来因众叛亲离而自杀。参看《世界历史词典》，177页。Dowden指出，尼禄之母阿格丽品娜（Agrippina）的罪名是杀害丈夫。在*King John*，5.2.152-3，莎士比亚提到尼禄挖开母亲的子宫："You bloody Neroes，ripping up the womb/Of your dear mother England，blush for shame [...]"（Craig，377）。参看Thompson and Taylor，325。**坚定**：原文"firm"，指哈姆雷特坚决不伤害母亲。

[250] **我要……天伦**：原文"Let me be cruel，not unnatural"。哈姆雷特的意思是：对母亲说话可以残忍，却不可以伤害母亲的身体。

我会用舌剑，[251]却不用真刀真枪。[252]
让我的舌头跟内心表里不一吧：[253] 385
我用尽言语对她谴责猛攻，[254]
内心决不会盖章，令言语变行动。[255] 下。

---

[251] **我会用舌剑**：原文"I will speak daggers"。Q2 版的单数"dagger"，在 Q1 和 F 版是复数"daggers"。在地道汉语中，不必译复数，因此版本的差别在这里并不重要。不过在下半句的"真刀真枪"一语可以看出，汉译以 Q1 和 F 版为准，也就是说，以复数译"none"。参看 Thompson and Taylor, 325。Jenkins (311)指出，舌剑意象，早在 *Much Ado About Nothing* 2.1.220 已经出现："She speaks poniards, and every word stabs"。此外，在 *King Henry VI, Part 3* 2.1.96-99 也有类似的意象："Great Lord of Warwick, if we should recount/() our baleful news, and at each word's deliv'rance/Stab poniards in our flesh till all were told,/The words would add more anguish than the wounds."(Craig, 571)。

[252] **却不用真刀真枪**：原文"but use none."哈姆雷特的意思是：他会动口，却不会动手伤害母亲。

[253] **让我的舌头……表里不一吧**：原文"My tongue and soul in this be hypocrites."直译是："就这点而言，让我的舌头跟灵魂当伪君子吧。"不过在舞台演出时，演员这样说，观众一时会摸不着头脑。而演员的对白稍纵即逝，观众接着又要听下文，因此即使保留了"伪君子"意象，舞台效果也不佳。这句话的意思是：让我表面对她凶，内心却不想伤害她。Hibbard (270)的意译可以参考："i. e. let my soul pretend a savage purpose it does not feel, and let my words express it"。

[254] **谴责猛攻**：原文"shent"，为古词 *shend* 的过去分词，意为"rebuked, scolded (past participle of the archaic verb *shend*)"(Thompson and Taylor, 325)；"shamed"(Spencer, 289)；"disgraced, lost, ruined"(Little *et al.*, 1871)。"Shend"："To put to shame or confusion; to confound, disgrace. [...] To blame, reproach, reprove; to revile, scold. In later use the passive often = to suffer for one's deeds, be punished"(Little *et al.*, 1871)；"To put to shame or confusion; to confound, to disgrace"(*OED* *v.*[1] 1. *trans.*)；"To discomfit (in battle or dispute)"(*OED* *v.*[1] 4)。可见仅仅"谴责"或"非难"不足以尽其意，要加上"猛攻"才能译出"[t]o put to shame or confusion; to confound"，"To discomfit"等定义。

[255] **内心……行动**：原文"To give them seals never my soul consent."意思是：不会把言语付诸行动；也就是说，哈姆雷特无论怎样用言语羞辱母亲，都不会用行动伤害她。原文"To give them seals never my soul consent"有盖章意象，因此汉译设法保留。在英国，法令或公告颁布前要盖上皇家的印玺方能付诸实行(Thompson and Taylor, 325)。

第　三　幕

第　三　场[1]

城堡中的一个房间。[2]

国王、罗森坎兹、格登斯腾上。

国王　　　不喜欢他这样子;[3]任他疯下去,
　　　　　会威胁我们的安全。[4] 所以你们

〔1〕 第三场的长度,各版本有出入:Q1(第十场)只有 33 行;Q2 和 F 各有 98 行。这场在时间上紧接第二场。参看 Thompson and Taylor, 326。

〔2〕 这场的地点,有的版本为"A church and altar"; Craig (891)的地点为"A Room in the Castle"; Barnet (82)的地点为"The Castle"。Wilson (79)的地点为"The lobby, with the faldstool as before; the audience chamber without"。"A church and altar"有问题:哈姆雷特往母亲内室途中,怎会经过教堂呢?汉译以 Craig 的地点为准。Hibbard (270), Jenkins (311), Thompson and Taylor (326), Wells *et al.* (702)都没有场景说明。导演可以视需要加以调整。

〔3〕 **不喜欢他这样子**:原文"I like him not"="i. e. I do not like the way he is behaving"(Edwards, 170)。"他",指哈姆雷特的行为、状态、企图(Spencer, 290; Thompson and Taylor, 326)。

〔4〕 **任他疯下去,/……我们的安全(1-2)**:原文"nor stands it safe with us/To let his madness range"。所谓"安全"其实是"我"(国王)的安全。"range"="roam freely"(Thompson and Taylor, 326)。

要准备。我马上会把训令签署。[5]
他呢,要跟你们一起去英格兰。
他的疯癫,时刻会成为危害 5
我们的因素。[6] 身负国君的职责,[7]
朕不能容忍。

格登斯腾 我们会见机行事。[8]
国家有许多许多人口靠陛下
才会有生计;保障他们的安全,
是至为神圣、至为庄严的任务。[9] 10

罗森坎兹 庶民当中,个人的生命要利用
心智的所有力量和盔甲来保护

---

〔5〕 **训令:** 原文"commission"。包括密封的信和国王的指令(Spencer, 290)。仅就剧情而言,观众不能肯定,罗森坎兹和格登斯腾是否知道,国王的密令是要把哈姆雷特处死(Thompson and Taylor, 326)。

〔6〕 **他的疯癫……因素(5-6):** Q2 原文为:"Hazard so near us as doth hourly grow/Out of his brows."F 原文为:"Hazard so dangerous as doth hourly grow/Out of his Lunacies."Q2 在剧情和语义上逊于 F; F 在格律上逊于 Q2("Out of his Lunacies"与格登斯腾所说的下半行"We will ourselves provide"合成一行,共有六个音步,十二个音节,与戏剧十个音节的五步格相违)。权衡利弊后,译者以 F 版为准。有关两版读法的优劣,参看 Thompson and Taylor, 326;Spencer, 290。"Out of his brows"="i. e. out of his mental disorder or threatening looks, the brow being seen as revealing one's state of mind"(Thompson and Taylor, 326)。

〔7〕 **国君的职责:** 原文"terms of our estate"="i. e. responsibilities of our position (as King)"(Hibbard, 270)。

〔8〕 **我们会见机行事:** 原文"We will ourselves provide"。Spencer (290)这样解释"provide":"act with careful foresight";Thompson and Taylor (326)这样解释"ourselves provide":"prepare or equip ourselves"。*provide* 一词,源出拉丁语"*providere* to see before, etc. f. *pro* [...] +*videre*"(Little *et al.*, 1608);可以解作:"To foresee [...] To exercise foresight in taking due measures in view of a possible event [...] *refl.* To equip oneself, to make oneself ready"(Little *et al.*, 1608)。各种解释中,以 Spencer 的解释和 Little *et al.* 的"To exercise foresight in taking due measures in view of a possible event"最能配合剧情,汉译以之为准。

〔9〕 **至为神圣、至为庄严的任务:** 原文"Most holy and religious fear"。**任务:** 原文"fear"="Guildenstern must mean something like 'concern': he is not accusing the King of being afraid but rather praising his caution"。"religious fear"="sacred duty"(Spencer, 290)。

自己，免受伤害。[10] 一个人的生命，[11]
要是其安危是大众生命所系，[12]
情形就更是这样。君王驾崩，[13] 15
非匹夫之死；却像个大漩涡，[14]把周围
一切扯进去；又像巨大的车轮，[15]
安装在最高的大山之顶，车轮的
巨大辐条上，紧嵌着一万个小附件，
像榫头嵌入榫眼，车轮下坠时，[16] 20
每个小附件跟附属的小物品，[17]

---

〔10〕 **伤害**：原文"noyance"＝"harm"(Edwards, 170; Jenkins, 312; Hibbard, 271)；"annoyance, harm"(Thompson and Taylor, 327)。

〔11〕 **一个人的生命**：原文"That spirit"，经下文("其安危是大众生命所系")修饰后，"一个人的生命"，就是君王的生命(Spencer, 290)。

〔12〕 **其安危是大众生命所系**：原文"upon whose weal depends and rests/The lives of many"。按现代英语语法，主语是"The lives of many"；"depends"和"rests"应改为复数"depend"和"rest"。不过 Thompson and Taylor (327)据 Blake 和 Hope 的说法指出："A verb frequently takes a singular form when it precedes a plural subject (see Blake, [Norman F., *A Grammar of Shakespeare's Language* (Basingstoke, 2002)]4. 2. 2d, or Hope, [Jonathan, *Shakespeare's Grammar* (2003)] 2. 1. 8a)."

〔13〕 **君王驾崩**：Q2 原文"the cess of majesty"＝"cessation or decease of royalty. Given the age of Elizabeth I and her unwillingness to name an heir, this must have been a topical issue when *Hamlet* was written"(Thompson and Taylor, 327)；F 原文为"the cease of majesty"。Jenkins (312) 指出，*All's Well That Ends Well*, 5. 3. 72 有类似的说法："in me, O nature, cesse'."

〔14〕 **大漩涡**：原文"gulf"＝"whirlpool"(Hibbard, 271; Jenkins, 312)；"whirlpool, maelstrom"(Thompson and Taylor, 327)。

〔15〕 **又像巨大的车轮**：Q2 原文"or it is a massy wheel"；F 原文"it is a massy wheel"，没有"or"，较符合格律(Thompson and Taylor, 327)。

〔16〕 **下坠时**：原文"falls"。Kittredge 指出，罗森坎兹用"falls"，表示他放弃了车轮(wheel)意象，反映角色(而不是莎士比亚)用词不当。参看 Jenkins, 313。

〔17〕 **小附件**：原文"small annexment"。"annexment"＝"annex, addition"(Thompson and Taylor, 327)；"adjunct (earliest instance of this word recorded in *OED*)"(Hibbard, 271)；"This word seems to be Rosencrantz's gift to the English language"(Edwards, 170)。**小物品**：原文"petty consequence"，有两种解释："i. e. trivial thing connected with it"(Thompson and Taylor, 327)；"unimportant follower"(Spencer, 291)。两种解释意义相近；前者指物，后者指人。汉译以前者为准。

都隆然跟着崩塌。[18] 君王不叹气
则已，一叹气就万民呻吟。[19]

国王 旅程仓促，[20]你们务必准备好；[21]
事情的发展失了控，叫人担心， 25
要用脚镣约束。

罗森坎兹 我们会尽快。

罗森坎兹与格登斯腾下。

波伦纽斯上。

波伦纽斯 陛下，他正在去娘亲内室途中。
我就在墙壁的挂毯后面躲起来，[22]
听他们说话。[23] 保证王后会严加责备。

---

〔18〕 **隆然**：原文"boisterous〔Jenkins 拼"boist'rous"〕"="tumultuous; dissyllabic, as Q2's 'boystrous' indicates"(Thompson and Taylor, 327)；"Retaining the sense of 'massy' (bulky, cumbrous, *OED* 3) along with the suggestion of violent tumult appropriate to large-scale destruction"(Jenkins, 313)。原文是形容词，汉译是副词，用了移位法。**崩塌**：F 原文为"ruin"；Q2 原文为"raine"。汉译以 F 为准。"boisterous ruin"="tumultuous downfall"(Hibbard, 271)。

〔19〕 **君王不叹气/则已，一叹气就万民呻吟(22-23)**：原文"Never alone/Did the king sigh but with a general groan."="(a commonplace)"(Thompson and Taylor, 327)。"a general groan"="(the people share in the misery)"(Spencer, 291)。

〔20〕 **仓促**：原文"speedy"="i. e. imminent or perhaps hastily planned"(Thompson and Taylor, 318)。

〔21〕 **准备好**：原文"Arm you...to"="make yourselves ready for (but perhaps in this context carrying a hint of 'take arms or weapons')"(Thompson and Taylor, 328)。"Arm you"="prepare yourselves. Compare *Dream* 1. 1. 117-8, 'arm yourself/To fit your fancies to your father's will'"(Hibbard, 272)。

〔22〕 **挂毯**：原文"arras"="wall-hanging"(Thompson and Taylor, 328)。**我……躲起来**：原文"convey myself"。"convey"="conceal. *Convey* often carries overtones of secrecy and stealth with it; compare *Merry Wives* 3. 5. 78, 'they conveyed me into a buck-basket'"(Hibbard, 272)。

〔23〕 **他们说话**：原文"process"="proceedings"(Thompson and Taylor, 328)。

正如陛下所说——说得真英明——[24] 30
除了母亲，还应该有别的人[25]
在一边听他们说什么，因为亲情
会导致偏袒。那么，告辞了，陛下。
陛下就寝前微臣会再来拜谒，
并禀告微臣所见。

国王 有劳卿家了。[26] 35

波伦纽斯下。

啊，我的罪孽臭气熏天；[27]
罪孽中，有最原始、最古老的诅咒——[28]
兄弟遭杀害。要祈祷，我又不能：
虽然心愿跟意志一样想祈祷，[29]
可是罪孽重，意图再强也没用。 40
就像一个人，同时做相反的两件事：[30]
虽然该付诸行动，却停了下来，

---

〔24〕 **正如陛下所说**：原文“And, as you said”。偷听计划由波伦纽斯提出（见 Thompson and Taylor 版 3. 2. 183-84），不过为了避免在国王面前矜功，波伦纽斯故意把功劳归于国王。

〔25〕 **还**：原文“of vantage”＝“besides, in addition. Compare *Othello* 4. 3. 82-3, ‘Yes, a dozen; and as many to th’ vantage as would store the world they played for’; and see *OED vantage sb.* 2b and c”（Hibbard, 272）；“Alternatively, but less probably, from a position of advantage (Dowden), ‘from the vantage-ground of concealment’ (Abbott 165); cf. *Mac*[*beth*]. I. vi. 7, ‘coign of vantage’”（Jenkins, 313）。

〔26〕 **有劳卿家了**：原文“Thanks, dear my lord.”“Thanks”没有译为“谢谢”，因为按中国朝廷的习惯，国王这样向臣下表示谢意，有失身份。

〔27〕 **啊，我的罪孽臭气熏天；/……一切都没事的（36-72）**：原文“O, my offence is rank: it smells to heaven... All may be well”。是克罗狄奥斯在剧中的首次自白。在 Q1 中，自白的开头与 Q2 不同。参看 Spencer, 291; Thompson and Taylor, 328-29。

〔28〕 **最原始……诅咒**：原文“the primal eldest curse upon't”。指《圣经》中该隐谋杀亚伯（见《创世记》第四章第八—十一节）。这是犹太—基督教中最早的谋杀案，也发生在兄弟之间。

〔29〕 **虽然心愿跟意志一样想祈祷**：原文“Though inclination be as sharp as will”，指国王诚心诚意要祈祷，而不是仅用意志强迫自己祈祷（Spencer, 291）。

〔30〕 **同时做相反的两件事**：原文“to double business bound”，指水火不相容的两件事：一方面想祈祷，一方面又要继续做坏事（Spencer, 291）。

两者都没做。[31] 就算这可恶的手[32]
沾满了兄弟之血而变厚,
慈悲的天会雨水不足,不能 45
把它洗濯得洁白如雪吗? 宽恕之心
不能够面对罪过,有什么用呢?
祈祷有双重效能:堕落前防止
堕落;一旦堕落,又给人赦免。[33]
否则有什么用呢? 那么,振作吧:[34] 50
我的错已经犯了。什么样的祈祷
能够帮我呢? 说"宽恕我的凶杀罪"吗?
不行啊,因为我杀人之后,所得的
各种利益,目前仍归我所有:
我的王冠、王后、大展的宏图。[35] 55
这些利益可以跟赦免并存吗?
在这个世界,按照腐败的世情,[36]
镀金的犯罪之手,能推开公义;[37]
常常,我们看见罪恶的果实

---

〔31〕 **两者都没做**:原文"both neglect"="fail to deal with either"(Spencer, 291)。

〔32〕 **可恶的手**:原文"cursed〔念 cursèd〕hand"。

〔33〕 **给人赦免**:Q2 原文为"pardon";F 原文为"pardoned"。汉译以 F 原文为准。参看 Thompson and Taylor(329)的解释。

〔34〕 **振作吧**:原文"Look up"="take heart, be cheerful (*OED look v.* 45c). Compare 2 *Henry IV* 4. 4. 113, 'My sovereign lord, cheer up yourself, look up', and Dent L431. 1"(Hibbard, 273)。

〔35〕 **大展的宏图**:原文"mine own ambition"="(that is, the fulfilment of my ambition)"(Spencer, 292)。

〔36〕 **世情**:原文"currents"="i. e. procedures, ways of doing things"(Thompson and Taylor, 330)。

〔37〕 **镀金的犯罪之手**:原文"Offence's gilded hand"="the hand of an offender bearing gold as bribes to the judges"(Spencer, 292);"the gold-bearing (and guilty) hand of an offender"(Thompson and Taylor, 330)。"gilded"="furnished with bribes"(Wilson, 210)。Thompson and Taylor (330)指出,*King Lear* (1. 6. 161-62)有同样的说法:"Plate sin with gold/And the strong lance of justice hurtless breaks."**能推开公义**:F 原文为"may shove by justice";Q2 原文为"may showe by justice"。"shove by"="thrust aside, evade"(Thompson and Taylor, 330)。汉译以 F 版为准。

把法律收买；[38]天国呢，[39]并不是这样。 60
天国不会有欺诈；[40]那里的案件
真相毕呈，[41]我们本身不得不
面对自己的罪过，巨细无遗地
作证。[42] 那么，还有什么可做呢？
忏悔一下，看忏悔是否有效吗？ 65
不能忏悔时，忏悔有什么用呢？
啊，真惨！ 胸怀呀，黑得像死亡。
啊，灵魂给黏往，[43]竭力要挣脱，

---

〔38〕 **罪恶的果实/把法律收买(59-60)**：原文"the wicked prize itself/Buys out the law"="what has been gained by wicked actions—such as power and riches—is used to obtain exemption from the laws against those very actions"(Spencer, 292)。

〔39〕 **天国**：原文"above"="in heaven"(Spencer, 292)。

〔40〕 **欺诈**：原文"shuffling"="trickery"(Spencer, 292; Thompson and Taylor, 330)。

〔41〕 **那里的案件/真相毕呈(61-62)**：原文"there the action lies/In his true nature"。"the action lies"="the case exists (a standard legal phrase)"(Thompson and Taylor, 330)。"the action lies/In"="(probably 'legal action can be brought against us according to', as well as 'the wicked deed is revealed in')"(Spencer, 292)。"his"="its"(Thompson and Taylor, 330)。

〔42〕 **我们本身不得不/面对自己的罪过，巨细无遗地/作证(62-64)**：原文"and we ourselves compelled/Even to the teeth and forehead of our faults/To give in evidence." "compelled"="i. e. are compelled. For the omission of the verb 'to be' after *and* see Abbott 95"(Hibbard, 274)。"to the teeth and forehead"="i. e. face to face with. Shakespeare often associates defiant opposition with bared teeth and a frowning forehead. Compare *Richard II* 1. 1. 15-17, 'face to face/And frowning brow to brow, ourselves will hear/The accuser and the accusèd freely speak'"(Hibbard, 274)。"give in evidence"="make our deposition"(Hibbard, 274)。"in"="adv. with *give* (not prep. with *evidence*)"(Jenkins, 315)。"Possibly there is a contrast here with English law in which accused people cannot be *compelled* to incriminate themselves"(Thompson and Taylor, 330)。

〔43〕 **灵魂给黏往**：原文"limèd soul"="The soul is like a bird which has been caught by the laying of 'lime', a glue-like substance"(Spencer, 293)。

却缠得更紧。救救我呀，众天使……试试看。[44]
倔强的膝盖，下弯吧；钢弦的心哪，[45] 70
变柔吧，柔如初生婴孩的筋肌。
一切都没事的。

哈姆雷特上。

哈姆雷特 是动手的好时机。可是他在祈祷。[46]
现在动手〔拔剑〕[47]——这样做，他就会进天堂，
我就报了仇吗？这点要想清楚：[48] 75
一个坏蛋杀了我父亲，结果呢，
身为独生子的我，却把他送进
天堂。

---

〔44〕 **救救我呀，众天使……试试看**：原文"Help, angels, make assay." Thompson and Taylor (331)指出，读者不能肯定，国王是叫天使还是叫自己"make assay"("试试看")。Spencer(293)认为，国王大概叫自己"make assay"。按下文的"Bow, stubborn knees"("倔强的膝盖，下弯吧")看，国王应该是叫自己"make assay"。

〔45〕 **钢弦的心**：原文"heart with strings of steel"。国王以为自己的心弦因罪行而变成了钢(Hibbard, 274)。

〔46〕 **他在祈祷**：Q2 原文为"'a is a-praying"；F 原文为"he is a-praying"。Thompson and Taylor (331)指出，莎士比亚的"'a"是方言，手民一时不察，会改为"he"。这行 Q2 版全文为"Now might I do it. But now 'a is a-praying."F 版全文为"Now might I do it pat, now he is praying."Edwards, Jenkins, Wilson 版在 Q2 和 F 版中各取所需，凑成新的句子。

〔47〕 **拔剑(演出说明)**：原文"*Draws sword.*"(Thompson and Taylor, 331)；"He draws his sword"(Hibbard, 274)；"Draws his sword"(Jenkins, 316)。"That the sword, sheathed again at l. 88, was drawn at this point, appears from the wording of Q1: 'Ay so, come forth and work thy last'"(Jenkins, 316)。

〔48〕 **这点要想清楚**：原文"That would be scanned"。"would be scanned" = "needs careful consideration (Abbott 329). The sense 'would be interpreted', countenanced by Onions and *OED* (*scan v.* 4), seems less likely, since it assumes a Hamlet more concerned with what others might say than with what he himself thinks" (Hibbard, 275)。此外参看 Jenkins, 316。

啊,这样做,是酬劳,[49]不是报仇。
父王遭他残杀时肠满胃饱,[50] 80
罪孽盛放,[51]像五月那样勃发;[52]
他最后怎样结账,[53]真是天晓得。
不过,就我们目前有限的所知,[54]

---

〔49〕 **是酬劳**: F 原文"hyre [hire] and Sallery [salary]"(是酬劳); Q2 原文是"base and silly"(下贱而软弱); Q1 原文是"a benefit"; Wilson 原文是"bait and salary"。"hire and salary"="i. e. 'as if I had hired him to murder my father and am now paying him his wages' (Kittredge). This F reading is plainly superior to the *base and silly* of Q2, since it provides a genuine antithesis to *revenge*"(Hibbard, 275)。参看 Jenkins, 513 详注;Wilson, 210。

〔50〕 **父王遭他残杀时肠满胃饱**: 原文"'A [he] took my father grossly full of bread"。"grossly"="in a state of gross indulgence"(Hibbard, 275);"full of bread"="i. e. not in the state of spiritual preparedness induced by fasting. Hamlet is recalling the Ghost's statement that he is 'for the day confined to fast in fires' (1. 5. 11); and the rest of his speech is shot through and through with recollections of the Ghost's story. It is these recollections that determine the nature of the revenge he plans" (Hibbard, 275)。"grossly, full of bread"="in the full indulgence of sensual appetites, not purified (as by fasting), hence unprepared for death. Cf. Ezekiel xvi. 49, 'the iniquity of ...Sodom, pride, fulness of bread...'"(Jenkins, 317)。

〔51〕 **罪孽盛放**: 原文"With all his crimes broad blown"。"crimes broad blown" ="sins in full bloom"(Barnet, 85);"broad blown"="in full blossom"(Hibbard, 275; Jenkins, 332; Thompson and Taylor, 332)。参看 1. 5. 76:"把我在罪孽盛开的刹那砍掉"("Cut off even in the blossoms of my sin")。

〔52〕 **肠满胃饱,/……勃发(80-81)**: 原文"grossly full of bread/With all his crimes broad blown, as flush as May"。指老哈姆雷特不在清心寡欲或斋戒状态中死去,因此不能进天堂。

〔53〕 **他最后怎样结账**: 原文"And how his audit stands",指老哈姆雷特死后的结局。"audit"="spiritual account"(Hibbard, 275)。参看 1. 5. 78:"未清还罪债,就送去跟上帝结账"("No reckoning made but sent to my account")。汉译用了移位法,"audit"的名词词性不再存在。

〔54〕 **不过,就我们目前有限的所知**: 原文"But in our circumstance and course of thought"。"in our circumstance" = "as it appears to our limited earthly vision" (Jenkins, 317)。"circumstance and course of thought" = "knowledge which is necessarily limited or circumstantial"(Thompson and Taylor, 332);"our circumstance and course of thought" = "The exact meaning is difficult to decide, but, roughly interpreted, Hamlet is saying 'so far as we, here on earth, can judge' or 'according to our evidence and speculation'"(Spencer, 294)。

他的账目很重。[55] 那么，在涤罪
时辰，[56]在他为旅程准备停当的[57] 85
一瞬间杀了他，我就报了父仇吗？[58]
不。〔把剑插回鞘中。〕

〔55〕 **他的账目很重**：原文"'Tis heavy with him"。指老哈姆雷特的罪孽众多而严重。

〔56〕 **在涤罪/时辰(84-85)**：原文"in the purging of his soul"。在哈姆雷特眼中，国王祈祷是为自己洗涤罪孽。在这个世界祈祷，与炼狱涤罪有因果关系(Thompson and Taylor, 332)。

〔57〕 **为旅程准备停当**：原文"When he is fit and seasoned for his passage"。指国王在祈祷，因此他的灵魂已经为升天的旅程准备停当。

〔58〕 **那么……报了父仇吗？(84-86)**：原文"And am I then revenged/To take him in the purging of his soul/When he is fit and seasoned for his passage?""seasoned"="prepared"(Thompson and Taylor, 332)；"matured (cf. I. iii. 81 ['Farewell, my blessing season this in thee.']), hence thoroughly prepared"(Jenkins, 317)。哈姆雷特言下之意是：把杀父仇人送上天堂，不算为父王报仇，反而会给凶手好处。

返回鞘里，等待更凶的时机吧。[59]

---

[59] **返回鞘里，等待更凶的时机吧**：这句原文为"Up sword, and know thou a more horrid hent"(Thompson and Taylor, 332)；"Up sword, and know thou a more horrid hent,"(Edwards, 173)；"Up, sword, and know thou a more horrid hent:"(Jenkins, 317)；"Up, sword, and know thou a more horrid hint."(Hibbard, 275)。"Up sword"有不同的解释，一指剑出鞘。"Up"="(that is, come out of your sheath)"("出鞘")(Spencer, 294)；一指剑入鞘"i. e. back into your scabbard"(Hibbard, 275)。两者都说得通。不过由于这行之前有演出说明"*Sheathes sword*"(Thompson and Taylor, 332)，"*He puts up his sword*"(Hibbard, 275)，Hibbard 的解释较佳。按 Hibbard 的解释译，译文的意思应该是：剑哪，先返回鞘里吧；等到更凶残的时机（把国王送进地狱的时机）来临，再出鞘把国王杀掉吧。按 Spencer 的解释，意思是：等到更凶残的时机来临，再出鞘吧。汉译以 Hibbard 的解释为准。"hent"="This could mean 'grasp'(i. e. occasion to be grasped), or it could be a variant of 'hint'=opportunity"(Thompson and Taylor, 332)。"a more horrid hent"="a grasp causing more horror (that is, when he is about to execute a more terrible deed of vengeance upon Claudius)"(Spencer, 294)。"hent"="grasp (a rare word). He [Hamlet] puts his sword up in its scabbard, promising to lay hold of it at a 'more horrid' opportunity"(Edwards, 173)；"Best taken as a variant spelling of *hint*, occasion, opportunity. But since the noun apparently derives from the verb *hent*, seize, lay hold of, most commentators explain *hent* here as an act of seizing, while differing on whether it refers to Hamlet's seizing of the sword (Kittredge) or the sword's laying hold of the King (Johnson). *OED*'s alternative suggestion of 'intention, design' seems insufficiently attested and also less appropriate: what is to be 'more horrid' is not the purpose but the occasion of executing it"(Jenkins, 317)。**更凶的时机**：指下次拔剑，向克罗狄奥斯报仇，时机会更可怖；也就是说，会送克罗狄奥斯进地狱，而不是进天堂。此外参看"hint"在 Hibbard (275)的解释："(1) opportunity, occasion (2) grasp. *Hint*, meaning 'occasion', was sometimes spelled *hent* (from which it seems to have been derived) in the 17th century; while *hent* could be spelled *hint* (*OED hent sb.* and *hint sb.*). 'An occasion to be grasped' would seem to be exactly what Hamlet has in mind."同时，*hent* 也可以像 Wilson (211) 所说，是个双关语。汉译兼顾了双关效果，先于 88 行译"opportunity"和"occasion"("时机")，再在 92 行译"grasp"("让我拔出来")。原文 88-95 行为"Up sword, and know thou a more horrid hent/When he is drunk, asleep or in his rage,/Or in th'incestuous pleasure of his bed,/At game a-swearing, or about some act/That has no relish of salvation in't./Then trip him that his heels may kick at heaven/And that his soul may be as damned and black/As hell whereto it goes."哈姆雷特的意思是：把正在祈祷的国王杀了，他的灵魂会升天；因此要等他"醉了"或"睡着了……"杀他；这样，他的灵魂才会进地狱。约翰逊(Samuel Johnson)认为这几行，"读来说来都太可怕"；Wilson(210-11)不以为然："Johnson and others have found these lines 'too horrible to be read or to be uttered.' They would not have shocked an ordinary Elizabethan; the quiet Kentish gentleman, Iden, expresses very similar sentiments in *2 Hen. VI*, 4. 10. 84-6, while they are scarcely more barbarous than Ham.'s own words at 2. 2. 582-83, or than what the K. and Laer. say at 4. 7. 123-27. Ham., too, takes good care that Ros. and Guild. shall be allowed no 'shriving-time' (5. 2. 47)."

等他烂醉如泥，[60]或者欲火焚身，[61]
或者在床上享受乱伦的欢快，[62] 90
或者在赌钱咒骂，[63]或者干着
无可救药的勾当时，[64]才让我拔出来
杀他。叫他一绊间脚踢天堂，[65]
灵魂直堕地狱，像地狱那样

---

〔60〕 **烂醉如泥**：Q2 原文“drunke, a sleepe [drunk, asleep]”；F 原文“drunke asleepe [drunk asleep]”。Q2 有逗号，“drunk”与“asleep”是两种状态（喝醉、入睡）；F 没有逗号“drunk asleep”＝“dead drunk”（Hibbard, 275）；“i. e. in a drunken sleep”（Edwards, 173）。可以译为“烂醉”。“入睡”不应该是罪恶；入睡时死去不应该进地狱。因此汉译以 F 为准。Barnet (85), Craig (892), Edwards (173), Hibbard (275), Jenkins (317), Spencer (145), Wilson (82)都采 F 版。

〔61〕 **欲火焚身**：原文“in his rage”＝“i. e. a prey to uncontrollable sexual desire (*OED rage sb.* 6b)”（Hibbard, 275）。

〔62〕 **或者在床上享受乱伦的欢快**：原文“Or in th'incestuous pleasure of his bed”。指克罗狄奥斯在床上与哈姆雷特母亲交欢。哈姆雷特母亲是克罗狄奥斯的嫂子。小叔子与嫂子交欢，是乱伦行为。参看 1. 2. 157：“就这样快捷地钻进乱伦的床褥！”（“With such dexterity to incestuous sheets”）。

〔63〕 **赌钱咒骂**：Q2 原文为“At game a-swearing (At game a swearing)”，Q1 原文为“At game swaring”；指一边赌钱一边咒骂。F 原文为“At gaming, swearing”。汉译以 Q2 为准。

〔64〕 **无可救药**：原文“That has no relish of salvation in't.”“relish”＝“hint, trace (literally, ‘flavour’)”（Thompson and Taylor, 333）；“savour”（Spencer, 294）。

〔65〕 **叫他一绊间**：原文“trip him”＝“cause him to stumble and fall”（Thompson and Taylor, 333）。**脚踢天堂**：原文“that his heels may kick at heaven”。Spencer (294) 的解释是：“Hamlet imagines his enemy as receiving a deadly blow and sprawling forwards, so that in his death throes his legs bend upwards from his knees.”Thompson and Taylor (333)的解释是：“usually glossed ‘spurn heaven (as he plunges headlong into hell)’, though it also seems to carry some sense of ‘batter (ineffectively) at the gates of heaven’.”“kick at”＝“As well as having their literal sense, these words carry the connotation of ‘spurning’, ‘treating with contempt’. Compare *Coriolanus* 2. 2. 122-4, ‘Our spoils he kicked at,/And looked upon things precious as they were/The common muck of the world.’”（Hibbard, 276）。原文的“heels”指“踵”或“脚后跟”（郑易里、曹诚修，634）；“heels may kick at heaven”可以译成“踵踢天堂”或“脚后跟直踢天堂”。不过“踵踢天堂”的舞台效果不佳，观众刹那间未必明白演员说什么；后者音节太多，与抑扬五步格相左，而且“脚后跟”也有点滑稽。

漆黑可咒。[66] 啊，娘亲在等我。[67] 95

这服药，只会延长你生病的日子。[68] 下

国王 我的言词飞升，心意下堕；

没有心意的言词休想进天国。[69] 下

---

〔66〕 **像地狱那样/漆黑(94-95)**：原文"as... black/As hell" = "(a proverbial simile, Tilley H397)"(Hibbard, 276)。

〔67〕 **在等我**：原文"stays"="is waiting"(Thompson and Taylor, 333)；"awaits my coming"(Hibbard, 276)。

〔68〕 **这服药……日子**：原文"This physic but prolongs thy sickly days."指国王祈祷(医治精神的药物)或哈姆雷特暂时不杀国王的决定，只会把病人(国王本人)的死期推迟。也就是说，哈姆雷特决定早晚会把国王杀掉。这行是哈姆雷特对国王说的话，国王却听不到(Thompson and Taylor, 333)。

〔69〕 **我的言词……进天国(97-98)**：原文"My words fly up, my thoughts remain below. /Words without thoughts never to heaven go."国王在独白中指出，自己的祷词向上飞升，心意却留在凡间，纠缠于世务，结果祷词缺乏诚意，到不了天堂。也就是说，他的忏悔失败。Wilson (211)指出，*Measure for Measure* 2. 4. 1-7(Craig 版)有类似的说法："When I would pray and think, I think and pray/To several subjects: heaven hath my empty words,/Whilst my invention, hearing not my tongue,/Anchors on Isabel: heaven in my mouth,/As if I did but only chew his name,/And in my heart the strong and swelling evil/Of my conception."

第　三　幕

第　四　场

王后内室。[1]

王后与波伦纽斯上。

波伦纽斯　　他马上就来了。得好好训他一顿。[2]

---

〔1〕 这场的长短,有不同的版本,在时间上紧接第三幕第三场。上演时,有的导演在舞台上摆一张床,以强调哈姆雷特的恋母情结(Oedipus complex)。参看Thompson and Taylor, 333。Wilson (82)的演出说明较详细,可供导演参考:"*The Queen's closet hung with arras, and with portraits of King Hamlet and Claudius upon one wall; seats and a couch*"。

〔2〕 **他马上……训他一顿**:原文"'A"="he";"straight"="immediately";"lay home to him"="accuse or reprove him thoroughly; see Polonius' 'I'll warrant she'll tax him home' at 3.3.29"(Thompson and Taylor, 334)。

告诉他：他胡闹得太离谱，[3]叫人受不了；[4]
娘娘已经做屏障，[5]为他挡住了
不少怒火。[6] 我就静躲在这里吧。[7]
对他一定要直率。[8] 5

---

〔3〕 **他胡闹得太离谱**：原文"his pranks have been too broad"。"pranks"＝"reprehensible actions; a stronger meaning than the modern one of 'jokes'; see *1H6* 3. 1. 11-15, where the Duke of Gloucester accuses the Bishop of Winchester to his face of 'thy vile outrageous crimes...thy audacious wickedness,/Thy lewd, pestiferous and dissentious pranks'" (Thompson and Taylor, 334); "disgraceful and disorderly activities"(Hibbard, 276);"This word sometimes translates L. *scelus* ['a crime, evil deed, impious action' (Simpson, 537)] or *facinus* ['a bad deed, crime, villainy' (Simpson, 238)] (*OED*)"(Jenkins, 318)。当代英语的"pranks"，可译作"玩笑"。整句可译作"玩笑开得太过分了"。"离谱"＝"离格儿" ＝"(讲话或做事)不合公认的准则"(《现代汉语词典》,701)。"broad"＝"outrageous, unrestrained"(Hibbard, 276)。

〔4〕 **受**：原文"to bear with"＝"to be tolerated. For this use of the infinitive active where modern English calls for the passive see Abbott 359"(Hibbard, 276)。

〔5〕 **做屏障**：原文"hath screened"。屏障是在莎士比亚时代用来隔热的工具，可以移动。

〔6〕 **怒火**：原文"heat"，指朝廷和国王的愤怒。"heat"，直译是"热力"，不过"怒火"可以兼顾火焰意象和引申义，舞台效果胜于"热力"。

〔7〕 **我就静躲在这里吧**：Q2 与 F 原文为"I'll silence me even here."Q1 原文为"I'll shrowde my selfe here."Hanmer (*The Works of William Shakespeare*, ed. Sir Thomas Hanmer, 6 vols (Oxford, 1743-4))把这句修订为"I'll 'sconce me even here."汉译的"静躲"，既能照顾"silence"，也能照顾"sconce"。波伦纽说这句话时，应该以手势指一指 3. 3. 28 所提到的"墙壁的挂毯"("Behind the arras I'll convey myself")。参看 Thompson and Taylor, 334。Edwards (174)对不同的读法有以下评语："Dowden thought this ['I'll silence me'] ironical, since it is Polonius's shout (24 [*sic*] ['What ho! Help, help, help!']) that causes his death. [...] But Q1 has the best reading of all, the gruesomely apt sentence, 'I'le shrowd myself behind the arras.' Is it conceivable that this is the one place where an authoritative change, occurring to Shakespeare when the play was in production, is preserved only in the corrupt first quarto?"

〔8〕 **对他一定要直率**：Q2 原文："Pray you be round."F 原文："Pray you be round with him."汉译可以容纳两种说法。有关两个版本的讨论，参看 Thompson and Taylor, 334。"round"＝"forthright"(Thompson and Taylor, 334)。

哈姆雷特　〔在幕后〕娘亲，娘亲，娘亲！[9]
王后　不用担心，[10]我保证会这样做。[11]
你退下，我听到他来了。
〔波伦纽斯躲到墙壁的挂毯后。〕

哈姆雷特上。

哈姆雷特　我来啦，娘亲。有什么事吗？[12]
王后　哈姆雷特，你大大得罪了你父亲。[13]　10
哈姆雷特　娘亲，你大大得罪了我父亲。[14]

---

〔9〕 **哈姆雷特〔在幕后〕娘亲，娘亲，娘亲**：F 原文"*Ham. within.* Mother, mother, mother!"；Q2 没有这行。就戏剧效果而言，F 比 Q2 佳。王后听到哈姆雷特喊"娘亲，娘亲，娘亲！"再说"我听到他来了"，上下文才有呼应。Barnet (86), Craig (892), Hibbard (277), Edwards (174), Wilson (82), María Valverde (71), Spencer (146)都采用 F 版。有关版本的讨论，参看 Thompson and Taylor, 334。

〔10〕 **不用担心**：Edwards (174), Jenkins (318), Thompson and Taylor (334)原文"fear me not"（"fear"之前是逗号）；Hibbard (277), Spencer (146), Wells *et al.* (703) 原文"Fear me not"（"Fear"之前是句号）＝"i. e. have no doubt about that" (Hibbard, 277)。

〔11〕 **保证**：F 原文为"warrant"；Q2 原文为"wait"。汉译以 F 版为准。"warrant" ＝"*v.* [...] 4. To guarantee as true, make oneself answerable for (a statement) [...] b. To promise or predict as certain [...] 5. To give (a person) assurance of a fact. Chiefly in *I* (*I'll*) *w. you*, used colloq. ＝'I'll be bound'"(Little *et al.*, 2387)。

〔12〕 有关哈姆雷特的对白，Thompson and Taylor(335)有这样的说法："In Q1, Hamlet begins by asking, 'How is't with you mother?', the Queen replies, 'How is't with you?', and he answers, 'I'le tell you, but first weele make all safe', implying that he locks the door—a piece of business preserved in *Fratricide Punished* (3. 5; Bullough, 7. 145). Orlin demonstrates that a major feature of a *closet* in this period is that it can be locked."戏剧上演时，导演可参考以上资料。

〔13〕 **你大大得罪了你父亲**：原文"thou hast thy father much offended."这句与下面哈姆雷特的回答相对。

〔14〕 **你大大得罪了我父亲**：原文"you have my father much offended."与上面王后的话相对。

王后 是什么来着？你的嘴答得够无聊。[15]

哈姆雷特 是什么去着？你的嘴问得够邪恶。[16]

王后 嘿，哈姆雷特，是怎么回事？

哈姆雷特 怎么啦？

王后 你忘了我是谁了吗？

哈姆雷特 绝对没有忘。[17] 15

你是王后，你丈夫的弟弟的妻子——[18]

啊，要不是这样，你是我娘亲。

王后 好，那我就找雄辩的人跟你说话。[19]

哈姆雷特 不，不，你坐下来，不准动。[20]

不准你离开。先等我拿镜子来，[21] 20

---

〔15〕 **是什么来着？……够无聊：** 原文"Come, come, you answer with an idle tongue.""Come, come"是感叹词，"表示促使注意、鼓励、不耐烦、责备等"(《新英汉词典》,226)；可以译成"哎哟，哎哟"，不可以译成"来，来"。哈姆雷特在原文下一行的回答"Go, go"并不是地道英语，只是把王后的"Come, come"故意扭曲，解作"来，来"，然后玩弄文字，以"Go, go"("去，去")相对。为了传递哈姆雷特玩弄文字的效果，汉译以"什么来着"译"Come, come"，一方面用汉语助词"来着"译英语感叹词"Come, come"，一方面与下文的"Go, go"("去着")对称。"去着"与英语的"Go, go"同样不地道。"来着"="助词，表示曾经发生过什么事情"(《现代汉语词典》,681)。

〔16〕 **是什么去着……够邪恶：** 原文"Go, go, you question with a wicked tongue."

〔17〕 **绝对没有忘：** 原文"No, by the rood, not so.""the rood"指"Christ's cross"(基督的十字架)；不过由于中英文化的差异，在汉语中不能直译为"有基督的十字架为证"。

〔18〕 **你丈夫的弟弟的妻子：** 原文"your husband's brother's wife"。哈姆雷特在指责母亲乱伦(Hibbard, 277)。

〔19〕 **好……说话：** 原文"Nay then, I'll set those to you that can speak."王后说这句话时，大概应该离座，以示不悦。"to"="in opposition, to work on. Compare *Troilus* 2.1.84, 'Will you set your wit to a fool's?'"(Hibbard, 277)。

〔20〕 **不，不，你坐下来，不准动：** 原文"Come come, and sit you down. You shall not budge."哈姆雷特强迫王后坐下来。Jenkins (319)指出，由此行到汉译22行("你不可以杀亲母"(Jenkins 原文20行"Thou wilt not murder me?"))，王后想离开，哈姆雷特却不让她离开。演出时，母子可以彼此纠缠。"budge"="move"(Thompson and Taylor, 336)。

〔21〕 **镜子：** 原文"glass"="Once again, this is the mirror which reveals the truth and sets standards"(Edwards, 175)。

让你看到自己灵魂的深处。[22]

王后　　你想怎么样？你不可以杀亲母——

啊！救命啊！

波伦纽斯　〔在挂毯后面〕

啊！救命啊！

哈姆雷特　哎哟！有老鼠！杀死牠，一块钱，杀死牠！[23]

〔举剑刺向挂毯，把波伦纽斯刺死。〕[24]

波伦纽斯　哎哟，杀人哪！[25]

王后　　哎呀，你干什么啦！　　25

哈姆雷特　哦，我也不知道。是皇上吗？

王后　　啊，你这鲁莽血腥的暴行！

哈姆雷特　血腥的暴行啊，好娘亲，几乎像杀害

---

〔22〕 **灵魂的深处**：原文"the inmost part of you.""inmost"是 F 版；Q2 版是"most"，无论就意义或音步而言，都逊于"inmost"(Thompson and Taylor, 336)。

〔23〕 **杀死牠，一块钱，杀死牠**：原文"Dead for a ducat, dead!"大致有两种解释："I'll bet a ducat that he is (or will be) dead"(Thompson and Taylor, 336)；"Not a bet that he *is* dead but the price for making him dead. Cf. for two pins"(Jenkins, 320)；"I would wager a ducat that I have killed it"(Spencer 295)；"Possibly, as Kittredge suggests, a wager, i. e. 'I'll bet a ducat I kill it'"(Edwards, 175)；"i. e. I would stake a ducat on it (*OED for* A9b)"(Hibbard, 278)。汉译设法保留原文的模棱，兼顾两种解释。**一块钱**：原文"a ducat"。"ducat"有狭义和广义两种解释："1. A gold (or silver) coin of varying value, formerly in use in most European countries. First issued by Roger II of Sicily, as Duke of Apulia. The gold ducat was worth about 9s. 4d. ; the silver ducat of Italy about 3s. 6d. 2. *loosely*. A piece of money; *pl.* Money, cash"(Little *et al.*, 569). 狭义译法是："(中世纪流通欧洲各国的)达卡银币〔金币〕"(郑易里、曹诚修，416)；汉译取其广义，以避免给汉语观众造成理解上的困难。

〔24〕 各版本有不同的演出说明："*Thrusts his rapier through the arras and kills Polonius*"(Barnet, 87)；"*Makes a pass through the arras*"(Craig, 892)；"*He thrusts his sword through the arras*"(Hibbard, 278)；"*Thrusts his rapier through the arras*"(Jenkins, 319)；"*Kills Polonius*"(Thompson and Taylor, 336)；"*he makes a pass through the arras*"(Wilson, 83)。汉译综合了各版本的演出说明，大致与 Barnet 相同。参看 4. 1. 9-12(Thompson and Taylor 版)："Behind the arras hearing something stir,/Whips out his rapier, cries 'A rat, a rat!'/And in this brainish apprehension kills/The unseen good old man."

〔25〕 **杀人哪！**：原文"I am slain!"这句不译"我被人杀了！"或"我遭人谋杀了！"因为这两种译法滑稽，不能配合剧情，也不符地道汉语的说话习惯。

君王，然后嫁给他弟弟一样凶残。

王后 像杀害君王？[26]

哈姆雷特 就是这样啊，夫人。 30

〔拉开挂毯，看见波伦纽斯的尸体。〕

你这个可怜、鲁莽、多事的笨蛋，再见了：

还以为是你的主子。[27] ——就自作自受吧。

你知道啦，爱管闲事是危险的。[28]

不要扼腕悲号了；[29]别再嚷——坐下来，

让我扼压你的心。是的，扼压你的心， 35

只要它有感情，[30]陋习没有把它

---

〔26〕 **像杀害君王**：原文"'As kill a king?'"It is extraordinary that neither of them takes up this all-important matter again. Gertrude does not press for an explanation; Hamlet does not question further the queen's involvement. It is clear that this silence was thought to be a fault in the theatre. In Q1, Hamlet reiterates the fact that his father was murdered ('damnably murdered'), and the queen says 'I never knew of this most horride murder.'"(Edwards, 175)。Spencer (295)和 Thompson and Taylor (337)都指出：王后如此惊讶，证明她对丈夫遇害的真相并不知情。在戏中戏《冈萨戈遇害》上演时，王后颇为镇静，也可见她没有参与杀害丈夫的勾当。在 1.5，鬼魂并没有说王后与现任国王勾结。在 Q1，说到这里时，王后更发誓否认："I sweare by heauen/I neuer knew of this most horride murder"(11. 85-6)。"Nothing said by the Ghost has accused the Queen of complicity in the murder"(Jenkins, 320)。

〔27〕 **主子**：原文"thy better"="i. e. the King"(Thompson and Taylor, 337)。"There may well be a quibble here. As well as meaning 'social superior', *better* could be the aphetic form of *abettor*, a word Shakespeare uses at *Lucrece* 886, where it signifies 'instigator'. *OED* cites only one instance of the aphetic form, dating from 1671; but aphesis 'has been common in English since long before the time of Shakespeare' (Brook, p. 145)" (Hibbard, 278)。"aphesis" = "词首省略，即 aphaeresis"(劳允栋,44)。"aphaeresis"也作"apheresis"。参看 Flexner *et al.*, 97。

〔28〕 **爱管闲事**：原文"busy"="overactive, interfering; proverbial: 'To be too busy is dangerous' (Dent, B759.1)"(Thompson and Taylor, 337)。

〔29〕 **不要扼腕悲号了**：原文"Leave wringing of your hands.""wring one's hands"直译是："(悲痛得)双手使劲互相绞扭"(郑易里、曹诚修,1600)；但是直译成对白，听起来有点滑稽，舞台效果不佳。

〔30〕 **有感情**：原文"made of penetrable stuff"。"penetrable"="susceptible to feeling. This figurative use of the word seems to have originated with Shakespeare. Compare *Richard III* 3.7.224-5, 'I am not made of stones/But penetrable to your kind entreaties'"(Hibbard, 279)。

弄得坚硬如黄铜,[31]坚硬得
像盔甲堡垒,[32]叫感觉无从进入。[33]

王后　我做了什么,要听你口出胡言,[34]
对我无礼喧嚷?

哈姆雷特　你的所作所为,[35]　40
令女性贞洁的端秀遭到毁容,[36]
叫品德为伪君子,[37]把玫瑰从[38]

---

[31] **把它/弄得坚硬如黄铜(36-37)**:原文"brazed it"。"brazed"="covered it as with brass (or hardened like brass?)"(Thompson and Taylor, 337)。Q2 版是"brased";F 版是"braz'd"。"brased it"="made it as hard as brass"(Hibbard, 279)。汉译可兼顾两种解释。

[32] **坚硬得/像盔甲堡垒(37-38)**:原文"proof and bulwark"="armoured and fortified (another example of hendiadys)"(Thompson and Taylor, 337);"i. e. impregnably fortified"(Hibbard, 279)。"proof"="impenetrable, like proof (i. e. tested and certified) armour"(Jenkins, 320)。

[33] **感觉**:原文"sense"="natural or proper feeling (i. e. guilt)"(Thompson and Taylor, 337);"feeling, 'perceptive sensibility' (Dover Wilson). Cf. ll. 71-4 [Jenkins 版] below ['Sense sure you have,/Else could you not have motion; but sure that sense/Is apoplex'd, for madness would not err/Nor sense to ecstasy was ne'er so thrall'd]"(Jenkins, 320);"feeling, sensibility"(Wilson, 212);"proper feeling"(Hibbard, 279)。

[34] **口出胡言**:原文"dar'st wag thy tongue"。"wag thy tongue"="i. e. scold"(Thompson and Taylor, 337)。"dar'st"是"你胆敢"的意思;这里是离心翻译:以"胡"译"dar'st"。

[35] **所作所为**:原文"Such an act"。指王后再婚,不是指杀害老哈姆雷特的罪行(Thompson and Taylor, 338)。Hibbard (279)的解释有别:"i. e. adultery joined to incest"。二者的分别不影响汉译。

[36] **令女性贞洁的端秀遭到毁容**:原文"That blurs the grace and blush of modesty"。"That"="'as'(Abbott 279)"(Hibbard, 279)。"blurs"="disfigures"(Thompson and Taylor, 338)。"grace and blush of modesty"="innocent (blushing) grace of a modest woman (*grace and blush* is another example of hendiadys)"(Thompson and Taylor, 338)。"hendiadys",修辞学上的重言法,即"用 and 连接两名词以代替一名词及一形容词的修辞法:death and honour (=honourable death). cups and gold (=golden cups)"(郑易里、曹诚修,638)。

[37] **叫品德为伪君子**:原文"Calls virtue hypocrite"="i. e. makes any claim to virtue subject to accusations of hypocrisy"(Thompson and Taylor, 338);"i. e. makes any semblance of virtue suspect"(Hibbard, 279)。

[38] **玫瑰**:原文"rose"="emblem of ideal love"(Jenkins, 321);"the *rose* represents ideal love"(Thompson and Taylor, 338)。

纯洁爱情的秀美额头上夺去，
再打上烙印，[39]把婚姻的盟约
变得不可靠，像赌徒的誓言；[40] 45
你的行为呀，[41]从婚约本体拔去
核心的灵魂，[42]把温馨的宗教仪式[43]
化为胡言乱语。[44] 天穹下临这片

[39] **再打上烙印**：原文"And sets a blister there"。在古代英国，官方会在罪犯(包括娼妓)的额头上打烙印(Spencer, 296)。Edwards (176)的看法有所不同，认为这一刑罚并没有实行："The 'blister' I take to indicate disease. It was not the custom in Elizabethan times to brand prostitutes in the face, though this dire punishment was threatened by Henry VIII in 1513 and by the Commonwealth in 1650."就翻译而言，刑罚有否实行并不重要；即使没有实行，哈姆雷特仍可在对白中运用烙印意象。

[40] **赌徒的誓言**：原文"dicers' oaths"＝"the (rash) promises of gamblers" (Thompson and Taylor, 338)。

[41] **你的行为呀**：原文"O, such a deed"。40行的"Such an act"译"你所作所为"；"such a deed"在这里译"你的行为"，以示区别。

[42] **从婚约本体拔去/核心的灵魂(46-47)**：原文"from the body of contraction plucks/The very soul"＝"Reduces to an empty form not merely the marriage-contract but *contraction*, the very principle of contacting solemn agreements of which the marriage-contract is the type"(Jenkins, 321)。"body of contraction"＝"i. e. substance of the marriage-contract, with word play on the two bodies that become 'one flesh'" (Hibbard, 279)。

[43] **温馨的宗教仪式**：原文"sweet religion"。指宗教婚礼上牧师对新人所说的话或新人对彼此的许诺。参看 Spencer, 296。

[44] **胡言乱语**：原文"A rhapsody of words"。"rhapsody"＝"stringing together, mingle-mingle (*OED* 3)-not used by Shakespeare elsewhere" (Hibbard, 279)；"(of words) a confused and meaningless heap"(Jenkins, 321)。"This is Shakespeare's only use of the word *rhapsody*, which carried a more negative meaning than it does today" (Thompson and Taylor, 338)。

多原素的坚实大地,也肯定会脸红,[45]
像面对世界末日而面目哀戚,[46] 50
因这种行为而神伤。[47]

王后 什么行为呀?[48]

[45] **天穹……脸红(48-49)**:Q2 版原文为:"Heaven's face does glow/O'er this solidity and compound mass/With heated visage [...]"F 版原文为:"Heaven's face doth glow,/Yea, this solidity and compound mass,/With tristfull [tristful] visage [...]"。Hibbard (279)指出:"The F reading here has all the appearance of an authorial revision made to clear up what is something of a tangle in Q2.""this solidity and compound mass"="i. e. this earth (thought of as a solid body compounded of the four elements)" (Hibbard, 279)。Jenkins (321)版大致用 Q2,不过以 F 的"tristful"代替 Q2 的"heated":"Heaven's face does glow/O'er this solidity and compound mass/With tristful visage, as against the doom,/Is thought-sick at the act."并在 515-16 页的详注中讨论各版本的优劣。汉译以 Jenkins 版为准。此外参看 Thompson and Taylor (338-39) 有关各版本的讨论。**多原素的**:原文"compound"="composed of the various elements"(Spencer, 296)。这里用"原素",不用现代化学术语"元素",因为莎士比亚时期,一般人都相信古希腊哲学,认为世界由四原素(土、水、气、火)构成。至于化学的"元素",则是现代概念了。**脸红**:原文"glow"="blush with shame. Compare *K. John* 4. 1. 113-14, 'you will but make it blush/And glow with shame of your proceedings'" (Hibbard, 279)。Jenkins (516)认为,"glow"也可以跟其他情绪有关:"but Shakespeare associates a glowing countenance with various emotions, including anger [...]"不过在这里,Hibbard 的解释较能与文意配合。

[46] **像面对世界末日**:原文"as against the doom"="as though expecting doomsday"(Hibbard, 279)。**面目哀戚**:F 原文"With tristful visage";Q2 原文"With heated visage"。译文以 F 为准。

[47] **神伤**:原文"thought-sick"="sick with thinking about"(Hibbard, 279);"sick with sorrowful contemplation or mental distress"(Jenkins, 321);"sick at the thought (or perhaps 'sick in thought')"(Thompson and Taylor, 339)。

[48] **什么行为呀**:原文"Ay me, what act"。"Ay me!"="Alas! Ah me! —an exclam. of regret, sorrow, pity 1591"(Little *et al.*, 132);"ay me!"="Alas! Ah me! —an ejaculation of regret, sorrow, pity"(*OED ay*, *int.* 2)。"Ay me"在这里译"呀",不译"哀哉!"(郑易里、曹诚修,89),因为"哀哉"、"呜呼"或"老天哪"在这里只会产生滑稽效果。

一开场就这样咆哮,[49]大发雷霆。

哈姆雷特 你看这幅肖像,再看这幅,[50]

用手工画出来的两个兄弟。[51]

你看,这边的容貌多么俊朗:[52] 55

太阳神海丕灵的鬈发,[53]朱庇特本身的[54]

额头;眼睛像战神,[55]能慑人,能号令;

---

〔49〕 **一开场**:原文"in the index"。"index"="i. e. preface, prologue. The *index* to a book was, in Shakespeare's day, the table of contents, and so appeared at the beginning not at the end. Compare *Othello* 2. 1. 252-3, 'an index and obscure prologue to the history of lust and foul thoughts.'"(Hibbard, 280);"i. e. prologue. In Elizabethan parlance the *index* was the table of contents placed at the front of the book"(Thompson and Taylor, 339);"prelude to what you are going to say"(Spencer, 297)。

〔50〕 **你看……再看这幅**:原文"Look here upon this picture, and on this"。演出时,肖像的大小,导演可视需要而决定。有关讨论,参看 Thompson and Taylor, 339; Spencer, 297。此外参看 Jenkins (616-19)详注。

〔51〕 **手工画出来的**:原文"counterfeit presentment"="portrayed representation (*OED counterfeit adj*. 5)"(Hibbard, 280);"representation in an image or portrait. The noun *counterfeit* for a portrait (e. g. *Mer. V.* III. ii. 115, 'Fair Portia's counterfeit') was in regular use"(Jenkins, 321);"artificial representation; *counterfeit* did not necessarily carry a negative connotation"(Thompson and Taylor, 339); "presentation by artistic portraiture"(Spencer, 297)。

〔52〕 **容貌**:原文"brow"="5. The forehead. (L. *frons.*) 1535. Also *fig.* b. *esp.* as the seat of the facial expression of joy, sorrow, resolution, etc. (*poet.*) 1593" (Little *et al.*, 227);有 *OED* 所录的两种意义:"The whole part of the face above the eyes, the forehead"(*OED sb.*¹ 5. a);"*esp.* as the seat of the facial expression of joy, sorrow, shame, anxiety, resolution, etc. *poetic*"(*OED sb.*¹ 5. b)。

〔53〕 **海丕灵**:原文"Hyperion"(希腊语Ὑπερίων),巨神族的一员,天神乌拉诺斯(希腊语Οὔρανος,英语 Uranus)和地母盖亚(希腊语Γαῖα, 英语 Gaia)之子。娶妹妹忒亚(希腊语Θεία,英语 Theia),生太阳神赫利奥斯(希腊语Ἥλιος,英语 Helios)和月亮女神瑟丽妮(希腊语Σελήνη, 英语 Selene);有时又称太阳神,因为他的希腊名字有"走在大地之前"的意思。参看 Grimal, 209-210; 张霖欣,409,"许珀里翁"条。

〔54〕 **朱庇特**:原文"Jove",又称 Jupiter,即希腊神话中的主神宙斯(希腊语Ζεύς, 英语 Zeus)。

〔55〕 **眼睛像战神**:原文"An eye like Mars"。"Mars",罗马神话中的战神,相等于希腊神话中的Ἄρης(Ares),汉译"阿瑞斯"。

站立的姿势像通信之神墨丘利[56]
刚刚降落高耸云霄的高山；[57]
五官体态简直是众美并兼， 60
上面有每一位神祇盖章认可，
向世人保证，他是堂堂男子汉。
他，就是你前夫。再看这个。
他是你现任丈夫，像发霉的麦穗，
叫健全的哥哥枯毁。[58] 你没有眼睛吗？[59] 65
竟然放弃这肥美的高山，到这片
荒野来吞咽？[60] 哼，你没有眼睛吗？

---

〔56〕 **站立的姿势**：原文"station"＝"stance"（Spencer，297）；"stance，way of standing"（Hibbard，280）。**墨丘利**：原文"Mercury"，罗马神话中通风报信之神，希腊神话叫Ἑρμῆs（赫尔梅斯（一译"赫尔墨斯"），拉丁语和英语 Hermes）。

〔57〕 **刚刚降落……高山**：原文"New-lighted on a heaven-kissing hill"。"Mercury is often so represented in pictorial art. But cf. Virgil's description of him alighting on Mount Atlas，'[hic] primum paribus nitens...alis Constitit 〔他双翅平展，首先降落这里〕'（*Aeneid*，IV. 252-3). Milton uses the same comparison for Raphael when，having alighted on 'the eastern cliff of Paradise'，he 'stood' like Mercury ['Like Maia's son he stood'] （*Par. Lost*，V. 285）"（Jenkins，322）。"heaven-kissing"＝"high"（Thompson and Taylor，340）；直译是"吻天的"。

〔58〕 **像发霉的……枯毁（64-65）**：原文"like a mildewed ear/Blasting his wholesome brother.""Mildew and blasting （i. e. blighting） are frequently associated with one another in the Bible. See 1 Kings 8:37，'If there be in the land famine，if here be pestilence，blasting，mildew'（A. V.）；and also in Genesis 41:6-7；Amos 4:9；and Haggai 2:17"（Hibbard，280）。

〔59〕 **你没有眼睛吗?**：原文"Have you eyes?"这里要以汉语的负译英语的正，才能传递原文的语气；按字面直译"你有眼睛吗?"，就不像地道汉语了。

〔60〕 **竟然……荒野来吞咽（66-67）**：原文（Thompson and Taylor 版 64-65 行）"Could you on this fair mountain leave to feed/And batten on this moor?""高山"（"mountain"）指老哈姆雷特；"荒野"（"moor"）指现任国王。高山的草原健康；荒野的草原不健康（Spencer，297-98）。此外，Thompson and Taylor （341）指出，荒野的原文"moor"可能一语双关，指国王是个摩尔人（moor 的另一义，英语又叫"blackamoor"＝"Black Moor"；参看 Little *et al.*，184；Jenkins，322）。因为在 Q1，哈姆雷特说国王有冶炼之神一样的脸（"With a face like Vulcan"）。摩尔人是"非洲北部伊斯兰教民族"（郑易里、曹诚修，398）。在相信种族平等的人看来，哈姆雷特的话含种族歧视成分。**吞咽**：原文"fatten"＝"feed on"（Thompson and Taylor，341）；"glut yourself"（Hibbard，281）；"fatten （like a sheep）"（Spencer，298）。

这苟合，能叫做爱情吗？[61] 你这把年纪，
性欲不再亢奋，[62]该卑躬屈节，
服侍理智了。可是，什么样的理智　　70
会舍彼趋此？理解力，[63]你肯定有——
不然你不可能行动。可是，
那理解力肯定中了风，[64]因为，
就算疯子出错，理性遭狂性
奴役，[65]还会有一点点的鉴别能力，　　75
分得出两个人的不同。是什么妖魔

---

〔61〕 **这苟合，能叫做爱情吗？**：原文"You cannot call it love"。"这苟合"是补足。

〔62〕 **性欲不再亢奋**：原文"The heyday in the blood is tame..." "heyday in the blood"="sexual excitement"（Thompson and Taylor，341）；"*heyday* time of wildness in youth"；"*blood* passion，sexual urge"（Spencer，298）；"i. e. intense state of sexual excitement（typical of youth）"（Hibbard，281）。

〔63〕 **理解力**：原文"Sense"="some basic sense or apprehension"（Thompson and Taylor，341）；"The exact meaning is uncertain; perhaps 'control of the senses'，or 'ability to apprehend and distinguish'，or 'sexual desire'"（Spencer，298）；"the senses collectively（as often），and the faculty of perceiving through them"（Jenkins，323）。就 Edwards 版原文 71-76 行（Thompson and Taylor 69-74 行）（"Sense，sure，you have—/Else could you not have motion. But sure that sense/Is apoplexed，for madness would not err/Nor sense to ecstasy was ne'er so thralled/But it reserved some quantity of choice/To serve in such a difference."）。Edwards（177）有这样的评语："The difficulty of extracting meaning from this passage must support the theory that Shakespeare himself was dissatisfied with it. 'Sense' initially means 'feelings'，but in the next two lines means 'reason'. The general idea seems to be that something worse than madness has happened to Gertrude's 'sense' because even if she was mad she could not prefer Claudius to her former husband."原文 71-76 行（Thompson and Taylor 版 69-74 行："Sense...difference."），只在 Q2 版出现；在 F 版删去。

〔64〕 **中了风**：原文"apoplexed"="struck with apoplexy，paralysed"（Thompson and Taylor，341）。

〔65〕 **理性遭狂性/奴役(74-75)**：原文"sense to ecstasy [...] thralled"。"ecstasy"="madness"（Spencer，298）；"state of hallucination. Cf. below l. 140['This bodiless creation ecstasy']，II. i. 102n. [*ecstasy*] a state of mind in which，from whatever cause，reason is in suspense. Often synonymous with 'madness'."（Jenkins，323）。"thralled"="in thrall，enslaved"（Edwards，177）。

这样蒙骗你，[66]叫你扮瞎子捉迷藏？[67]
有眼睛而无感觉，有感觉而无视觉，
有耳朵而无手无眼，或只有嗅觉，[68]
或只有真正官能患病的一部分， 80
也不会这样懵然无知。[69] 羞耻心哪，
你怎么不脸红？难驯的地狱呀，[70]
要是你能够在妇女的骨头里暴动，[71]
就让贞节在燃烧的青春面前，

---

〔66〕 **蒙骗**：原文"cozened"="tricked，deceived"(Hibbard，281)。

〔67〕 **捉迷藏**：原文"hoodman-blind"，相等于"blind man's buff"。哈姆雷特的意思是：王后遭妖魔蒙住了眼睛，分不出优劣，才会选国王这样的孬种为第二任丈夫。

〔68〕 **或只有嗅觉**：原文"smelling sans all"。意为：即使只有嗅觉，其他感官全部没有。"sans"源出法语，而法语"sans"又源出拉丁语 *sine*，是"without"(没有，欠缺)的意思。

〔69〕 **懵然无知**：原文"mope"="move around aimlessly，in a daze or trance. Compare *The Tempest* 5. 1. 240，'Even in a dream were we divided from them，/And were brought moping hither.'"(Edwards，178)；"be in a daze，unaware of what one is doing"(Jenkins，323)。78-81(原文"Eyes without feeling，feeling without sight，/Ears without hands or eyes，smelling sans all，/Or but a sickly part of one true sense/Could not so mope.")只在 Q2 出现；F 缺去。大意是：即使官能残缺或患病，也不会像格特露那样，分不出前任丈夫和现任丈夫的优劣。

〔70〕 **难驯的地狱**：原文"Rebellious hell"。哈姆雷特视色欲为难驯的行为，与造反无异(Thompson and Taylor，342)。Hibbard (281)认为此语有强烈的性暗示："This phrase has pronounced sexual connotations. Shakespeare employs the verb 'to rebel' to describe masculine erection (*Merchant* 3. 1. 31)，and refers to the female genitals as *hell* at *Lear* 4. 6. 128. *Rebellious hell* is the sexual urge that revolts against the 'sovereignty of reason'."Jenkins (323)的看法大致相同："For the identification of sexual desire with the rebellion of man's lower nature，cf. *All's W.* IV. iii. 13-18 (and see above，I. iii. 44 and n.)；for its attribution to hell，cf. *Lr* IV. vi. 117-28." 此外参看 Thompson and Taylor (342)："Hamlet sees sensuality as a kind of rebellion (as Laertes did at 1. 3. 43 ['Youth to itself rebels，though none else near.']) and as a hell (as in *Son* 129 ['the heaven that leads men to this hell'])."

〔71〕 **暴动**：原文"mutine"="mutiny，rebel"(Thompson and Taylor，342)；"A common variant of mutiny"(Jenkins，323)。在 1. 3. 44(Thompson and Taylor 版原文 1. 3. 43)，雷厄提斯也有这样的看法。此外莎士比亚的十四行诗第一二九首，也描写类似题材。Hibbard (281) 指出，在其他地方，莎士比亚一般拼 *mutiny*。

像蜡一样，融化在自己的火焰里吧；[72] 85
冲动的热情出击时，[73]不要喊什么
羞耻，因为，严霜也同样易燃，[74]
理性也为情欲拉皮条。[75]

王后 别说了，哈姆雷特。
你令我这双眼睛向灵魂透视，
叫我看见顽固漆黑的污点，[76] 90

---

〔72〕 **像蜡一样，融化在自己的火焰里吧**：原文“be as wax/And melt in her own fire”。蜡一旦燃烧，就会融化在自己所产生的火焰里。Jenkins (323-24)认为这一比拟不算完美：“The comparison of virtue succumbing to the flames of youth with wax consuming *itself* in its own flame, though it no doubt adds intensity, gives a less than perfect analogy.”因为“virtue”(“贞节”)既然是“wax”(“蜡”)，而青春在“flaming”(“燃烧”)，“wax”就不可以有自己的“fire”(“火焰”)。不过蜡一旦着了火，自己也就有“火焰”了。因此莎士比亚的比拟也可成立。

〔73〕 **冲动的热情出击时**：原文“When the compulsive ardour gives the charge”。指青春的激情叫人不能自已时。

〔74〕 **严霜**：原文“frost”，指中年或年纪(Spencer, 297; Thompson and Taylor, 342)。“i. e. age, matrons such as Gertrude. ‘To find fire in frost’ was proverbial (Dent F383. 1)”(Hibbard, 281)；“the numbed passions of the matron”(Jenkins, 324)。

〔75〕 **理性也为情欲拉皮条**：原文“And reason panders will”=“i. e. reason, which should control lust, abets it. Compare *Venus* [*and Adonis*] 791-2, ‘O strange excuse,/When reason is the bawd to lust's abuse’”(Hibbard, 281)。**拉皮条**：F原文“panders”；Q2原文“pardons”。汉译以F为准。86-88行的大略意思是：青年人因性冲动而胡来，并不是什么羞耻事，因为中年(如格蒂露)的欲火也那么容易焚烧。

〔76〕 **叫我……污点**：Q2原文为“And there I see such black and greeued〔即grieved，念grievèd〕spots”；F原文为“And there I see such black and grained〔念grainèd〕spots”。汉译以F为准。“grained”=“deeply ingrained, dyed in grain. Compare *Twelfth Night* 1. 5. 222, ‘'Tis in grain, sir; 'twill endure wind and weather’”(Hibbard, 281)；“ingrained, indelibly dyed (originally in scarlet, *grain* being the dye of the insect kermes, which was mistaken for a seed)”(Jenkins, 324)。此外参看Thompson and Taylor, 342：“*TxC* [Stanley Wells and Gary Taylor, with John Jowett and William Montgomery, *William Shakespeare*: *A Textual Companion* (Oxford, 1987)] specifically rejects *grieved* as a minim misreading of ‘greined’.”

在那里永留痕迹。[77]

哈姆雷特 而且活在

油腻的床上，[78]沾满污秽，[79]置身

臭汗中卿卿我我，[80]在肮脏的

猪圈中交欢——[81]

王后 啊，别再跟我说了！

这些话像匕首一样，刺进我耳朵。[82] 95

---

〔77〕 **在那里永留痕迹**：Q2 原文"And will leave there their tinct. "F 原文为"And will not leaue〔即 leave〕 their tinct. "两者的分别不大。因为正如 Jenkins（324）所说："The meaning is basically the same, owing to the ambiguity of *leave*, which means either cease, give up（F）or cause to remain behind（Q2）; yet Q2 verges on nonsense（for how could the colour stay without the spots?）and is certainly bathetic after *grained*, which F by contrast reinforces by insisting that the colour will never disappear. "。"leave their tinct"＝"surrender their colour"（Edwards, 178）；"give up their colour, i. e. cannot be removed（earliest instance of *tinct* in this sense cited by *OED*）"（Hibbard, 281）。

〔78〕 **油腻的床上**：原文"enseamed〔念 enseamèd〕 bed"。"enseamed"＝"saturated with grease or animal fat"（Thompson and Taylor, 343）；"greasy"（Spencer, 298）；"soaked with grease（*OED enseam v.* 2）. Compare *Troilus* 2. 3. 179-80, 'the proud lord/That bastes his arrogance with his own seam'"（Hibbard, 281）；"'stained with semen' seems another possibility（see [Frankie] Rubinstein, [*A Dictionary of Shakespeare's Sexual Puns and their Significance*, 2nd ed.（Basingstoke, 1989）,] Supplement, 345）.（Olivier's Hamlet in the 1948 film replaced *enseamed* with 'lascivious'.）"（Thompson and Taylor, 343）。

〔79〕 **沾满污秽**：原文"Stewed in corruption"。"Stewed"＝"smothered, steeped; brothels were referred to as 'the stews'"（Thompson and Taylor, 343）；"（1）seethed, steeped（2）like the inmates of a *stew*（brothel）. Compare *Measure* 5. 1. 316-7, 'I have seen corruption boil and bubble/Till it o'errun the stew'"（Hibbard, 282）。

〔80〕 **卿卿我我**：原文"honeying"＝"using love-talk, calling each other *honey*"（Thompson and Taylor, 343）。

〔81〕 **肮脏的/猪圈（93-94）**：原文"the nasty sty"。"nasty"＝"Foul, filthy, dirty, unclean, esp. to a disgusting degree; offensive through filth or dirt"（Little *et al.*, 1310）；"Foul, filthy, dirty, unclean, esp. to a disgusting degree; offensive through filth or dirt; characterized by the presence of, or contact with, filth or uncleanness"（*OED a.* 1. a）。"Compare *Pericles* 4. 6. 96, where Marina calls the brothel she is living in 'this sty'"（Hibbard, 282）。**哈姆雷特把母亲和国王比喻为猪。**

〔82〕 **这些话……耳朵**：原文"These words like daggers enter in my ears. "Jenkins（324）指出："As Hamlet purposed, III. ii. 387. "

好哈姆雷特呀，别说了。

哈姆雷特 是凶手，是坏蛋，
是奴隶，跟你以前的夫君比较，
血缘牵不上二百分之一，[83]他是
昏君之尤，[84]是扒手，盗窃了帝国
跟王权，从架上偷来宝贵的王冠， 100
塞进口袋里，——[85]

王后 别说了！[86]

哈姆雷特 ——鹑衣百结的国王——[87]

---

〔83〕 **血缘……二百分之一**：Q2 原文"not twentieth part the kith"，意为"completely unlike him"。F 原文为"not twentieth part the tithe"。"tithe"，意为"十分之一"。整个词组的意思是："not a twentieth part of a tenth part"，也是完全不像的意思。两说皆通。参看 Thompson and Taylor，343。汉译以 F 为准。

〔84〕 **昏君之尤**：原文"a vice of kings"。原文的"vice"，也可以指 16 世纪英国劝善剧(morality〔也拼 Morality〕 plays)中道德败坏的丑角(Vice)。参看 Spencer，299；Thompson and Taylor，343；郑易里、曹诚修，1548。此外参看 Hibbard (282)："(1) epitome of all that is villainous (2) the Vice, often called Iniquity, of the Morality plays, whose language and actions were both villainous and farcical. See *Twelfth Night* 4.2.116-27."

〔85〕 **塞进口袋里**：原文"And put it in his pocket,-"

〔86〕 **别说了**：原文"no more!"

〔87〕 **鹑衣百结的国王**：原文"a king of shreds and patches"＝"i. e. made up of incongruous bits and pieces; and, as the clown wore a motley garb, 'a clown of a king'"(Hibbard，282)。"shreds and patches"＝"i. e. ragged patch-work (as contrasted with the paragon of *your precedent lord*)."这句与原文"Put it in his pocket"(101)共为一行，中间有王后的"No more"分隔，按照格律就多出了"no more"两个字的音节。Thompson and Taylor (343)这样解释："Hamlet apparently continues his line, ignoring or speaking over the Queen's extra-metrical interruption."

鬼魂穿着睡袍上。[88]

救救我,用你们的翅膀覆盖我呀,
天上的卫士![89] 堂堂英灵啊,有何贵干?[90]

王后　天哪,他疯了![91]

哈姆雷特　是驾临这里,谴责孩儿拖拉,　105

---

〔88〕 **鬼魂穿着睡袍上(演出说明)**: Q2 原文"*Enter Ghost*";Q1 原文"*Enter the ghost in his night gowne*"。Wilson (213) 采用了 Q1 的演出说明,并指出,鬼魂在睡房里出现而穿睡袍,就像他在雉堞间穿盔甲一样合适;在莎士比亚的舞台演出时也应该是这样。"'Night-gown'=dressing-gown"(Wilson, 213)。"dressing gown"(郑易里、曹诚修引用时没有连字符)一般译"晨衣"(郑易里、曹诚修,410;《新英汉词典》,363);不过由于"晨"的联想与剧中时间(黑夜)彼此矛盾,这里改为"睡袍"。Spencer (299)指出,鬼魂的衣着可能与当时的习俗有关。Hibbard (282)采用了 Q1 的演出说明,并指出其优点:"Above all, however, the *night-gown* has at least two functions: it reminds the audience that it is night on the stage; and, in its domesticity, it suggests that old Hamlet is about to play a rather different role from that of the martial figure of the first act. In fact, our last glimpse of 'the majesty of buried Denmark', showing him 'in his habit as he lived', modifies our previous impression of him greatly by bringing out his humanity."有关这一演出说明的详细讨论,参看 Thompson and Taylor, 344。

〔89〕 **救救我……天上的卫士(102-103)**: 原文"Save me and hover o'er me with your wings, /You heavenly guards!"哈姆雷特见鬼魂出现,惊惶间向众天使呼救。"Cf. 1.4.39, 'Angels and ministers of grace defend us!'"(Jenkins, 325; Wilson, 213)。

〔90〕 **堂堂英灵……贵干**: Q2 原文:"What would your gracious figure?"F 原文"What would you, gracious figure?"这是哈姆雷特对鬼魂说的话。汉译虽以 Q2 为准,但也适用于 F。Thompson and Taylor(344)指出,哈姆雷特在这里跟鬼魂说话,所用的代名词是敬称"your"而不再是 1.4.40-52 的"thee/thou",可能表示哈姆雷特承认鬼魂是父王。Q2 的"your"在 F 是"you",Thompson and Taylor (344)认为也说得通。汉译为了译敬称,用了较庄重的语调,而地道汉语中代名词常常省略,因此原文用"your"或"you",对汉译都没有影响。

〔91〕 **天哪,他疯了**: 原文"Alas, he's mad!"Thompson and Taylor (344)和 Spencer (299)都指出,从王后的这句话可以看出,王后见不到鬼魂。有的论者(如 Dessen)指出,王后的"看不见"("*not*-seeing")强调了戏剧总体象征(象征王后的心灵失明)。参看 Thompson and Taylor (344)。

错过了时机，让热情冷却，[92]耽搁了
当务之急而有负严峻的命令吗？
请赐告哇！

鬼魂 不要忘记！我此来，
只是要磨快你几乎变钝的意志。[93]
你看，你母亲叫惊惶之情压倒了！[94] 110
快过去，别让她受这样的精神痛苦。[95]
至弱的身体最怕胡思乱想。[96]
开解她呀，哈姆雷特。[97]

哈姆雷特 你怎么啦，夫人？

---

〔92〕 **错过了……冷却**：原文"That, lapsed in time and passion"。"lapsed in time and passion"＝"having allowed time to slip by and his passionate commitment to his task of revenge to cool (also sometimes interpreted as 'deteriorated into mere emotion')"(Spencer, 299)。MacDonald 为这句提供了五种诠释，不过这些解释对翻译没有太大帮助。参看 Thompson and Taylor, 345。Spencer(299)的解释较明确。汉译大致以 Spencer 的解释为准。此外参看 Edwards, 179; Hibbard, 283; Jenkins, 326; Wilson, 213-14。

〔93〕 **我此来……变钝的意志(108-109)**：原文"This visitation/Is but to whet thy almost blunted purpose."＝"i. e. the only purpose of my appearing is to whet etc."(Wilson, 214)。这句有磨刀意象：鬼魂把哈姆雷特的意志喻为变钝了的刀。Edwards (179) 指出，Sonnet 95 有类似的意象："The hardest knife, ill-used, doth lose his edge"。

〔94〕 **你看……压倒了**：原文"But look, amazement on thy mother sits!" "amazement"＝"terrified bewilderment"(Hibbard, 283)；"Not merely 'astonishment' but 'bewilderment'"(Jenkins, 326)。王后因目睹儿子"发疯"而"惊惶"；其"惊惶"与鬼魂无关，因为她看不到鬼魂(参看 Spencer, 299)。原文的"But"用来加强语气，不是"但是"、"可是"或"不过"的意思；有时可以译"啊呀"(郑易里、曹诚修，188)，不过在这里不译比译"啊呀"或其他叹词佳，因为身为先王的老哈姆雷特一呼喊或感叹，就有失尊严。

〔95〕 **快过去……精神痛苦**：原文"O step between her and her fighting soul." "step between"＝"interpose yourself between"(Hibbard, 283)。直译是"站在她与她那挣扎着的灵魂之间"。不过直译虽能保留原文的意象，但观众会不明所以。

〔96〕 **至弱……胡思乱想**：原文"Conceit in weakest bodies strongest works."鬼魂指王后是弱质，见哈姆雷特"发疯"而惊惶不已，此刻最经不起胡思乱想的打击。参看 Thompson and Taylor (345)。"Conceit"＝"imagination(of a morbid kind) (*OED sb.* 11)"(Hibbard, 283)；"imagination"(Jenkins, 326; Thompson and Taylor, 345)。汉译以 Hibbard 的解释为准。

〔97〕 **开解她呀**：原文"Speak to her"。这里不可以译"跟她说话呀"，因为鬼魂不但要哈姆雷特说话，还要他安慰母亲，叫母亲不要惊惶。

王后 哎呀，你怎么啦？

眼睛怎么这样子瞪着虚空，[98] 115

跟空无一物的空气说话呀？[99]

你的灵魂在眼中惊惶外望，[100]

那平伏的头发像入睡的士兵，

---

〔98〕 **虚空**：原文"vacancy"="empty space (earliest use of *vacancy* in this sense recorded by *OED*)"(Hibbard, 283)。

〔99〕 **空无一物的**：原文"th'incorporal"="the immaterial or insubstantial"(Thompson and Taylor, 346)。

〔100〕 **你的灵魂在眼中惊惶外望**：原文"For at your eyes your spirits wildly peep"。古代有这样的说法：一个人过于兴奋或面对巨大压力时，灵魂会升到身体的表面，让旁人看见(Thompson and Taylor, 346)。"灵魂"("sprits")在原文是复数，指人的灵魂是一个以上的精灵，寄寓在肉体里面。"Compare *Troilus* 4. 5. 56-7, 'her wanton spirits look out/At every joint and motive of her body'; and Webster's *The Devils's Law-Case* 1. 1. 191-2, 'the soul/Moves in the superficies.'"(Hibbard, 283)。

叫作战的号声惊起而竖立，〔101〕仿佛
毛发也有了生命。好孩子呀， 120
在你不安情绪的高温跟火焰上
洒泼冷静吧。你在看什么呢?

---

〔101〕 **平伏的头发……惊起而竖立(118-19)**：原文"And as the sleeping soldiers in th'alarm/Your bedded hair like life in excrements/Start up and stand on end"。"the sleeping soldiers"="The definite article is used here to show that the case is a typical one, it has the force of 'for example' (Abbott 92)"(Hibbard, 283)。"in th'alarm"="i. e. when the alert to arm sounds"(Thompson and Taylor, 346)。"bedded hair"="i. e. hair that normally lies flat like 'the sleeping soldiers in their beds'"(Hibbard, 283)。"like life in excrements"="as though outgrowths of the body had a life of their own. The hair, beard, and nails, all of which grow out of the body, were, for that reason, called *excrements*. Compare *LLL* [*Love's Labour's Lost*] 5. 1. 92-3, 'dally with my excrement, with my mustachio'"(Hibbard, 283)。**毛发**：原文"excrement"，在这里不是"粪便"或"排泄物"的意思，而是"That which grows out or forth; an outgrowth" (Little *et al.*, 649)；"That which grows out or forth; an outgrowth; said *esp.* of hair, nails, feathers"(*OED excrement*² *Obs.* 1)；"hair grows out of the body, but has no independent *life*"(Spencer, 299)；"outgrowths. (L. *ex* + *cresco*). Bacon describes 'hair and nails' as 'excrements and no parts' (*Sylva Sylvarum*, 1. 58). That they do not belong to the living organism was held to be evidenced by their lack of sensation. Hence the preternatural effect of the 'life' manifest here"(Jenkins, 327)。"hair"所支配的"Start...stand"没有用单数，可能受了复数名词"excrements"的影响 (Spencer, 299)。Hibbard (283)的解释更详细："There are two explanations for these plural verbs〔指"Start up and stand"〕: (1) *hair* is regarded as a collective noun; (2) they have been affected by their proximity to excrements. ""on end"的"on"在 F 也等于"*an*" ="*An* is not just a variant spelling of *on* but the preposition *a*, the weakened form of O. E. [Old English] *on* (cf. *afire*, *afoot*, II. ii. 484 *awork*) with *n* retained before a vowel. So at III. iv. 122, *R3* [*King Richard III*] I. iii. 304 (F), *2H6* [*King Henry VI*, *Part 2*] III. ii. 318 (F). See *OED* A *prep.*¹, An *prep.*, An-end *phr.* Most eds. accordingly retain *an end* but (inconsistently) modernize *an edge* (*1H4* III. i. 133, *Wint.* [*The Winter's Tale*] IV. iii. 7)"(Jenkins, 216)。

哈姆雷特　　看他呀![102] 你看,他瞪着眼,脸色多苍白![103]
这神态跟冤情一起向石头申诉,
石头也会有反应。[104] 〔向鬼魂〕不要看着我,　　125
不然,这样可怜的神情会改变
我的果决![105] 这样,我的任务
就欠缺本色,[106]该流血时却流泪。

---

〔102〕 **看他呀:** 原文"On him, on him!"汉译没有重复,以避免产生滑稽效果。

〔103〕 **你看,他瞪着眼,脸色多苍白:** 原文"Look you how pale he glares!" "Compare *Macbeth* 3.4.95-6, 'Thou hast no speculation in those eyes/That thou dost glare with!'"(Hibbard, 284)。"how pale he glares"="He is gazing fixedly with a ghastly expression. 'glares' is not necessarily an angry stare. 'pale' is several times used by Shakespeare in connection with a dying or lack-lustre look of the eyes. Schmidt (who is unusual in seeing that this phrase needs explanation) compares *Troilus* 5.3. 81, 'Look how thou diest, look how thy eye turns pale.' See also 'their pale-dead eyes' (of horses) in *Henry V* 4.2.48"(Edwards, 180)。

〔104〕 **这神态跟冤情……也会有反应(124-25):** 原文"His form and cause conjoined preaching to stones/Would make them capable. ""form and cause"="physical appearance (which inspires pity) and the reason he has for appealing to us"(Spencer, 299)。"preaching to stone"="See Luke 19: 40: 'And he...said unto them, I tell you that if these hold their peace, then shall the stones cry. '"(Hibbard, 284)。"capable" ="capable of feeling, responsive (*OED*)"(Hibbard, 284)。

〔105〕 **不然……我的果决(126-27):** 原文"Lest with this piteous action you convert/ My stern effects!"鬼魂可怜的神情何以会改变哈姆雷特的果决呢,观众不容易理解(Thompson and Taylor, 346)。Wilson (214)指出,哈姆雷特这句话,表示鬼魂的神情或行动显得不安。戏剧上演时,演员要把这一印象传递给观众。"effects"="purposed deeds" (Jenkins, 327)。"convert/My stern effects"="change the course of my stern intentions. See *Macbeth* 1.5.42-4, 'That no compunctious visitings of nature/Shake my fell purpose nor keep peace between/Th'effect and it. '"(Hibbard, 284)。

〔106〕 **就欠缺本色:** 原文"Will want true colour"。"want true colour"="lack its proper quality or character"(Thompson and Taylor, 346);"lack its proper appearance (look pale and bloodless; with a quibble on *colour* meaning 'motive')"(Spencer, 300); "i.e. will not be of the kind it should (*OED colour sb*. 16) with a pun on the literal sense of *colour*"(Hibbard, 284);"lack proper character [...], with, in the contrast between blood and tears, a play on the literal sense"(Jenkins, 327);"The 'effects' of pity would be colourless tears instead of blood. (The Ghost's reappearance seems to be weakening Hamlet's resolve instead of strengthening it)"(Edwards, 180);"but *colour* might also mean 'justification' as at *J[ulius] C[aesar]* 2.1.28-9: 'since the quarrel/ Will bear no colour for the thing he is'. There is also the literal contrast of the colour of tears and blood here"(Thompson and Taylor, 346-47)。

王后	你的话说给谁听啊?	
哈姆雷特	你看那边,什么都看不见吗?	130
王后	除了眼前景物,什么都看不见。[107]	
哈姆雷特	也听不见什么声音吗?	
王后	什么都听不见,只听见我们的声音。	
哈姆雷特	哎呀,看那边! 你看,它悄悄离开了——	
	是父王,穿着他在生时的衣服。	135
	你看,他从那边的门口离开了! 鬼魂下[108]	
王后	这完全是你脑子捏造出来的。[109]	
	错乱的精神,最善于制造这种	
	没有形体的幻象。	
哈姆雷特	错乱的精神?[110]	140
	我的脉搏跟你的脉搏一样稳定,	
	乐音同样康强。我刚才说的,	
	可不是疯话。你尽管测我试我,	
	我可以复述每一个字;疯子呢,	

[107] **什么都看不见**:原文"Nothing at all"。Wilson(214-15)指出:Bradley 认为,鬼魂不让王后看见他,也不让王后听见他说话,目的是放过王后。更合理的解释是:王后再也不配看到前夫。情形就像 Heywood 的 *Iron Age*(Pt. ii)Act 5, Scene 1 中,Clytemnestra 看不到 Agamemnon 的鬼魂,表示她有杀夫之罪。莎士比亚的另一象征也可以是:格蒂露看不出前任丈夫优于现任丈夫,是视而不见;肉体虽有眼睛,心灵却无异失明。参看 Jenkins, 519-20 详注。

[108] **鬼魂下(演出说明)**:原文"*Exit Ghost*"。鬼魂离开舞台时,不经地板门(trap door,又译"活板门"),而经其中一个后台口(stage door)。参看 Thompson and Taylor, 347。"trap door"和"stage door"的汉译,参看郑易里、曹诚修,1478, 1352。

[109] **捏造**:原文"coinage"="invention (but here with a sense of 'forgery')"(Thompson and Taylor, 347)。

[110] **错乱的精神?**:F 原文"Extasie(Ecstasy)?"="madness"(Thompson and Taylor, 347)。在 F 版中,"Extasie"自成一行。Q2 没有此行;哈姆雷特的台词直接以"My pulse..."开始。

就会离题。[111] 娘亲哪，要顾顾面子，[112] 145
不要把自欺的香膏涂在灵魂上，
认为我说疯话，不是你德行有亏。
这样做，只会在溃烂处敷上皮膜，[113]
皮膜下，溃烂处却严重化脓为患，
外面的人看不见。向上天忏悔吧， 150
悔悟过去的不是，避免覆辙重蹈；
不要把堆肥铺在杂草上，叫杂草
蔓延得更芜秽。[114] 请恕我直言的美德。[115]
这年代气喘吁吁，[116]躯体肿胀，
美德本身要请求罪恶包涵， 155

---

[111] **离题**：原文"gambol from" = "shy away from, i. e. be incapable of performing"(Thompson and Taylor, 348)；"capriciously lead me astray"(Spencer, 300)。汉译以 Spencer 为准。

[112] **要顾顾面子**：原文"for love of grace"="'*The* was frequently omitted before a noun already defined by another noun, especially in prepositional phrases' (Abbott 89)"(Hibbard, 285)。

[113] **敷上皮膜**：原文"skin and film"="i. e. cover thinly like a skin or film" (Thompson and Taylor, 348)。

[114] **不要把堆肥……更芜秽(152-53)**：原文"And do not spread the compost on the weeds/To make them ranker. "Jenkins (328)指出，这两行把 1. 2. 135-37 (Jenkins 版)("unweeded garden") ("这杂草丛生的花园")(汉译 1. 2. 135)这一意象扩而充之。

[115] **请恕我直言的美德**：原文"Forgive me this my virtue. "Edwards (181)对哈姆雷特的这句话有反感："It is perhaps a little disgusting that in the nearest thing to an apology to Gertrude for his abusive behaviour which Hamlet achieves, he stresses even further his self-righteousness. " "Staunton, however, argues that the line is 'an imploration to his own virtue' and is not addressed to the Queen"(转引自 Thompson and Taylor, 348-49)。

[116] **气喘吁吁**：原文"pursy"，有两种解释："fat, like a swollen purse" (Thompson and Taylor, 349)；"short-winded (and so in bad condition morally)" (Spencer, 300)。"This is the same word as 'pursive' and it meant both short of breath and flatulent; it could be conveniently applied to a person who was grossly out of condition, panting, belching and breaking wind. Compare *Timon of Athens* 5. 4. 12, 'pursy insolence shall break his wind' [...] As *OED* indicates, the word had connotations of corpulence, probably from 'purse'. The words 'fatness' and 'pursy' move towards each other in meaning, suggesting in sum an overweight, pampered person in poor physical condition"(Edwards, 181)。

而且要鞠躬求他赐机会效劳。[117]

王后 哈姆雷特呀,你把我的心撕成两半了。[118]

哈姆雷特 啊,那就把坏的一半扔掉,
跟剩下的一半活得更贞洁吧。
再会了,可不要再睡在叔父床上; 160
没有美德,也不妨把美德穿上。[119]
习惯这个妖魔,能全部吃掉
你的罪恶感,[120]也能为美德善行的
实践穿上长短制服,——只要
你乐意穿上。就这点看来,习惯 165

---

[117] **鞠躬**:原文"curb"="bow, cringe (*OED courbe v.*)-not elsewhere in Shakespeare"(Hibbard, 285);"(F *courb* < Fr. *courber*) bow, bend. Cf. III. ii. 61, *crook* the knee"(Jenkins, 328)。

[118] **撕成两半了**:原文"cleft [...] in twain"。"in twain"="between regret for her conduct and loyalty to her present husband"(Jenkins, 328)。

[119] **没有美德……穿上**:原文"Assume a virtue if you have it not.""Assume"="put on the garb of (but not—as now usually quoted—simulate, pretend to); adopt, i. e. actually begin to practise"(Jenkins, 329)。Hibbard (285)的解释稍异:"(1) put on (2) pretend to. *Virtue* is regarded as a garment which may, in time, exert an influence on its wearer's behaviour."两种解释都通,不过Jenkins的解释较准确。

[120] **罪恶感**:原文有不同版本:"Of habits devil"(Thompson and Taylor);"Of habit's Devil"(Rowe);"Of habits evil"(Theobald);"Oft habit's devil"(Staunton);"Of habit's evil"(White);"Of habits devilish"(Oxf);"Of habits vile"(Oxford[1])。参看Thompson and Taylor, 350。汉译以Theobald的"Of habits evil"为准。参看Jenkins, 520-23所列举的理由。此外参看Edwards, 182; Jenkins, 329; Thompson and Taylor, 350; Wilson, 216。

又是个天使。[121] 只要今晚不去，
在某一程度上，下次更容易自制；
再到下一次呢，[122]自制又会更容易。
习惯常常能改变性格的烙印，[123]
把魔鬼制伏或把魔鬼甩出去，[124] 170
以惊人的力度。再说句再见了。
等到你渴望获得祝福的时候，

---

[121] **习惯这个妖魔……又是个天使(162-66)：**原文"That monster Custom, who all sense doth eat/Of habits evil, is angel yet in this,/That to the use of actions fair and good/He likewise gives a frock or livery/That aptly is put on."这段台词，为F版所无。Edwards (181) 认为，莎士比亚创作时，已经把这段勾出，准备删去。这段由于十分浓缩，许多论者都认为隐晦；意思是：习惯是个妖魔，能够把一个人对罪恶的感觉摧毁，如入鲍鱼之肆，久而不闻其臭。同时，习惯又是个天使。只要一个人愿意，习惯就会为他穿上美德善行的制服，让他习惯美德善行；日子一久，本来没有美德的人也会具备美德。"习惯这个妖魔，能全部吃掉/你的罪恶感"，原文为"That monster Custom, who all sense doth eat/Of habits devil"；其中的"devil"有不少编辑改为"evil"(参看注 120)。大致说来，汉译可以兼顾两种版本。有关各版用词的讨论，参看 Thompson and Taylor, 349-50; Spencer, 300。

[122] **再到下一次呢……以惊人的力度(168-71)：**原文"the next more easy. /For use almost can change the stamp of nature/And either [master] the devil or throw him out/With wondrous potency."这段为F版所无。Edwards (181)指出，莎士比亚在创作过程中已经勾出这段，准备删去。

[123] **常常：**原文"almost"，在这里解作"Mostly all; for the most part"(Little *et al.*, 48)。

[124] **把魔鬼制伏或把魔鬼甩出去：**Q2 原文缺一字："And either [...] the devil or throw him out."至于所缺的字是什么，各编辑有不同的提议，诸如"master"，"curb"，"house"，"lay"，"oust"，"quell"，"shame"，"tame"，"lodge"，"exorcise"……参看 Barnet, 92; Craig, 894; Edwards, 182; Spencer, 301; Hibbard, 360; Jenkins, 329; Thompson and Taylor, 350; Wilson, 215。不过 Edwards (182)的解释说服力较强："A verb is missing. Many editions supply 'master' from the 1611 quarto. It may well be that this omission is not the compositor's fault; that Shakespeare had not found the word he wanted before he gave up the passage."汉译以"master"为准。

我会求你祝福。[125] 为这位老爷,[126]
我深感后悔;不过上天有意
借他惩罚我,也借我来惩罚他,[127] 175
叫我注定成为天罚和施罚者。[128]
我会处置他,并且会好好解释 ,[129]
为什么杀他。好了,再说句再见。
要对她仁慈,行动必须够残忍;

---

[125] **等到你……求你祝福(172-73)**:原文"And when you are desirous to be blest,/I'll blessing beg of you."这句的逻辑,骤看不易理解。Hibbard (286)引Kittredge的解释,较具说服力:"and when you show some sign of wishing for the blessing of heaven [by repenting], I will be once more your dutiful son and ask your blessing at parting, as I used to do' (Kittredge)."Spencer的解释大致相同:我不会求你祝福(虽然儿子向母亲道别时通常会这样做);等到你对自己的罪过有了悔意,并且求上帝祝福,我才会这样做(Spencer, 301)。

[126] **这位老爷**:原文"this same lord",指波伦纽斯。

[127] **不过上天有意/借他惩罚我……惩罚他(174-75)**:原文"but heaven hath pleased it so/To punish me with this, and this with me"。上天叫哈姆雷特杀死波伦纽斯(惩罚他),同时也叫哈姆雷特因为杀了人而良心受惩罚(Thompson and Taylor, 351)。"heaven hath pleased it so"="i. e. it has been the will of heaven (*pleased* is impersonal)"(Hibbard, 286)。"this" ="他",指死了的波伦纽斯。此外参看Jenkins, 329-30。

[128] **天罚和施罚者**:原文"their scourge and minister"。"their"回溯前面的(174行)的"上天"("heaven")。Thompson and Taylor认为"scourge and minister"是重言法(hendiadys)的另一例,等于"scourging minister"。参看Thompson and Taylor (351)。Spencer (301)的解释是:"both the lash which inflicts punishment and the officer who administers it"。汉译以Spencer的解释为准。此外参看Jenkins (523)详注。原文"their"的先行词是前两行的"heaven"。在形式上,"heaven"是单数,"their"是复数,似乎不合语法。不过Hibbard (286) 指出:"Shakespeare often treats *heaven* as a plural. See, for example, *Richard II* 1. 2. 6-7, 'Put we our quarrel to the will of heaven;/Who when they see...'. ""their"="'the heavenly powers'. The use of *heaven* in plural sense is common: see Walker, ii. 110-13"(Jenkins, 330)。

[129] **好好解释**:原文"answer well" ="make an appropriate response" (Thompson and Taylor, 351);"answer"="atone for [his death]"(Jenkins, 330);"account for"(Spencer, 301)。汉译大致采用Thompson and Taylor和Spencer的解释。

小祸刚开始,大祸以后会来跟。[130] 180
好夫人哪,还有一句话。

王后 我该怎么做呢?[131]

哈姆雷特 绝对不是叫你做以下的事情:[132]
再让发胀的国王引诱你上床,[133]

---

[130] **要对她仁慈……会来跟(179-80)**:原文"I must be cruel only to be kind. / This bad begins and worse remains behind. "Edwards (182)认为,就语气看来,这两行似乎是旁白。**小祸**:指杀死波伦纽斯的行径。原文"This bad begins"是 Q2 版,F 版是"Thus bad begins"。汉译以 Q2 为准。有关"Thus"和"This"两种读法孰优孰劣,Jenkins 有这样的论点:"It is hard to see why most eds. continue to prefer F's vague and feeble *Thus*. "这句话的意思,Hibbard (286)这样解释:"i. e. the killing of Polonius is a bad beginning, and worse calamities will follow from it. The line condenses three commonplaces into one: 'A bad beginning has a bad ending', and 'The worst is behind' (Tilley B261, B27, and W918). "此外参看 Jenkins (330):"remains behind"="is still to come. Not, surely, a threat against the King and Queen (as Kittredge and others), but a prophetic glimpse of the whole tragic outcome. " Edwards (182)认为,就语气而言,这一对句(couplet)是旁白:"The remarkable change of tone in this couplet led one editor to suggest they were spoken aside. They do indeed have a meditative quality, and, in this recognition of the heaviness of his task, they resemble the couplet at the end of Act 2—'The time is out of joint...' His own cruelty repels him; he sees the death of Polonius as the bad beginning of a vengeance that will yet be 'worse'. "

[131] **好夫人哪……怎么做呢?**:原文"One word more, good lady! [Queen] What shall I do?"只在 Q2 出现,F 版没有这行。Jenkins 认为,F 版删去此行,因为前两行(Jenkins 版)("I must be cruel only to be kind. /This bad begins, [Thompson and Taylor 版没有逗号] and worse remains behind. ")是对句(莎剧对白的结尾常用对句),再加这句,就属多余。18、19 世纪的版本中,哈姆雷特的台词通常以上文的对句结尾。不过 Thompson and Taylor (351)认为,保留这行并无不妥。Barnet (92), Edwards (182), Craig (894), Hibbard (286), Jenkins (330), Spencer (152), Thompson and Taylor (351), Wilson (88-89)都保留了这行。Wells *et al*. (704)没有保留这行。

[132] **绝对不是叫你做以下的事情**:原文"Not this, by no means, that I bid you do-"。Thompson and Taylor (351)认为句中的双重否定式表示哈姆雷特再度装疯,说起疯话、反话来,以测试母亲是否诚恳。不过译者觉得,哈姆雷特见母亲的目的是劝她疏远国王,辛辛苦苦说了许多话,看见母亲有悔意,现在突然说起反话,与他的整个"战略"相左,不太可能。这句的意思应该是:"Not this, by no means [this], that I bid you do"。也就是说,"by no means [this]"不过在强调"Not this"。因此汉译没有把原文译成双重否定。

[133] **发胀的**:原文"bloat"="bloated, flabby. 'The proper form is *blowt* (Qq), for which Warburton substituted *bloat*. " Blowty "in the same sense is used in Lincolnshire' (Onions)"(Hibbard, 286)。

猥亵地捏你的面颊，[134]叫你冤家，[135]
让他恶臭的嘴巴亲你一两下，[136] 185
用淫贱的手指摸你的脖子，[137]
就把事情的底蕴条分缕析，[138]

---

[134] **猥亵地捏**：原文"Pinch wanton"＝"give you sensual pinches or caresses (or pinch in a wanton way?)"(Thompson and Taylor, 352)；"i. e. leaves marks of his fondling which proclaim you a wanton"(Jenkins, 330)。"wanton"＝"wantonly, lasciviously"(Edwards, 182)。Jenkins 的解释虽然获 Hibbard (286)支持，但兜了太大的圈子，说服力不强。汉译以 Thompson and Taylor 和 Edwards 的解释为准。

[135] **冤家**：原文"mouse"＝"A term of endearment to a woman"(Jenkins, 330)；"This word was a common form of endearment, especially in exchanges between husband and wife. Mistress Kitely, for instance, uses it time after time when speaking to Kitely in 2. 3 of *Every Man in His Humour*"(Hibbard, 286)。"call...mouse"＝"presumably an example of the *honeying* of 91 ["honeying and making love"]; *mouse* occurs as an endearment in other texts of the period, usually between husband and wife, though Shakespeare's Rosaline uses it to address another woman, Katharine, at *LLL* [*Love's Labour's Lost*] 5. 2. 19. See also Lady Capulet's use of 'mouse-hunt' meaning 'woman-chaser' at *RJ* [*Romeo and Juliet*] 4. 4. 11"(Thompson and Taylor, 352)。

[136] **让他恶臭的嘴巴亲你一两下**：原文"And let him for a pair of reechy kisses"。这行的意思与下两行的意思紧连，句子主干是"let him [...]/Make you to unravel all this matter out"。"for a pair of reechy kisses/Or paddling in your neck with his damned fingers"是修饰语。翻译时为了照顾地道汉语的说话习惯，用了移位法。如果按照原文形式直译，"for a pair of reechy kisses"就会变成生硬的"为了一双恶臭的吻"或"为了两个恶臭的吻"。"pair"＝"a few"(Jenkins, 330)。"reechy"＝"filthy, rancid. The literal sense is 'smoky'"(Hibbard, 286)；"filthy (literally 'reeky', foul-smelling)"(Thompson and Taylor, 352)。

[137] **用淫贱的手指摸你的脖子**：原文"Or paddling in your neck with his damned fingers"。"damned"＝"Lying under, or worthy of, a curse; accursed, execrable"(Little *et al.*, 451)；"Lying under, or worthy of, a curse; accursed, damnable, execrable"(*OED ppl. a.* 3)。"paddling"＝"fingering fondly. Compare *Othello* 2. 1. 249, 'Didst thou not see her paddle with the palm of his hand?'"(Hibbard, 286)；"fingering amorously. Cf. *Wint.* [*The Winter's Tale*] I. ii. 115, 'paddling palms and pinching fingers'"(Jenkins, 330)。

[138] **条分缕析**：原文"ravel [...] out"＝"disentangle—and so explain—all this matter. Compare *Richard II* 4. 1. 228-9, 'must I ravel out/My weaved-up follies?'"(Hibbard, 287)。"ravel"＝"unravel, reveal"(Thompson and Taylor, 352)；"disentangle, clear up. The Queen is not to solve the King's puzzle for him by disclosing what Hamlet has told her (in ll. 142-8)"(Jenkins, 330)。

告诉他,我根本不是发疯,[139]只不过
是装疯。[140] 不过,告诉他也是好的,[141]
这些事跟他有密切关系。[142] 区区王后, 190
美丽、清醒而明智,怎会保密,[143]
而不让蟾蜍、蝙蝠、公猫知道呢?[144]
谁会保密呢? 不,尽管不理智,
尽管要保密,[145]还是到屋顶打开
鸟笼,让鸟儿飞走吧,就像寓言中的 195

---

[139] **我根本不是发疯**: 原文"That I essentially am not in madness"="that I am not really afflicted by madness"(Thompson and Taylor, 352)。

[140] **装疯**: 原文"mad in craft"="by cunning or pretence"(Thompson and Taylor, 352)。

[141] **不过……也是好的**: Thompson and Taylor (352)认为哈姆雷特在这里是说反话。不过由此可见,Thompson and Taylor 上文的论点(认为上文 182 行的"双重否定"是反话)不能成立,因为如果哈姆雷特一开始就说反话(也就是说,整段台词都是反话),这里就不必说反话了。见注 132。

[142] **这些事跟他有密切关系**: 原文"Such dear concernings"="matters of such vital concern to him (*OED dear a.* 4*b* and *concerning vbl. sb.*)"(Hibbard, 287); "matters which are so important to him (or which concern him so closely)"(Jenkins, 331)。

[143] **区区王后……怎会(190-91)**: 原文"For who that's but a queen-fair, sober, wise—/ Would"="for would anyone who was just a fair, sober and wise queen"(Thompson and Taylor, 352)。

[144] **蟾蜍、蝙蝠、公猫**: 原文"a paddock [...] a bat, a gib"。"The toad, bat and tom-cat, all regarded as unclean or venomous, were supposed to be the familiars of witches, and so privy to their secrets. See *Macbeth* 4. 1. 1-15, where all three have their places in the Witches' incantations. Hamlet's contempt and loathing of Claudius unite here with his recollection of the Ghost's charge that Claudius seduced Gertrude 'With witchcraft of his wit' (1. 5. 43)"(Hibbard, 287)。"gib"="tom-cat (an abbreviation of 'Gilbert'; the 'g' is hard)"(Edwards, 183)。"familiars"="A familiar spirit"(Little *at al.*, 673); 指"传说中供女巫差遣的妖精"(郑易里、曹诚修,486)。Little *et al.* (673)这样解释"F[amiliar] devil, spirit": "a demon supposed to attend at a call"。"familiar"="A familiar spirit, a demon or evil spirit supposed to attend at a call"(*OED* B. *sb.* 3)。

[145] **尽管不理智,/ 尽管要保密(193-94)**: 原文"in despite of sense and secrecy"。汉译用了移位法。"sense and secrecy"="i. e. the secrecy that reason would dictate"(Hibbard, 287)。

	猿猴爬进笼中，跳出来想飞，[146]	
	结果把自己的脖子完全折断。[147]	
王后	你放心，要是话语来自气息，	
	气息来自生命，我再没有生命	
	把你的话用气息呼出来。[148]	200
哈姆雷特	你大概知道，我要去英格兰了。[149]	
王后	啊，我倒忘了；是这样决定。	

---

[146] **想飞**：原文"try conclusions"="see what will happen. *To try conclusions* is 'to experiment' (*OED conclusion* 8b)"(Hibbard, 287)。

[147] **尽管不理智……把自己的脖子完全折断(193-97)**：原文"No, in despite of sense and secrecy/Unpeg the basket on the house's top,/Let the birds fly and like the famous ape/To try conclusions in the basket creep/And break your own neck down." Thompson and Taylor (352)和 Spencer (302)都指出，这个寓言出处不详。故事大概是：一只猿把鸟笼拿到屋顶，把它打开，里面的鸟儿纷纷飞走；于是猿猴也想模仿，爬进笼中，然后跳出来，结果却跌到地上，折断了脖子。哈姆雷特言下之意是：如果你(王后)向国王泄密，就会像寓言中的猿猴一样，不得好结果；如果你不跟我合作，单独应付国王，也会像猿猴学飞，最后只会伤害自己，把脖子折断：原文"And break your own neck down."这句的"down"="An intensifier—'utterly' or 'completely'"(Edwards, 183)；"i. e. at the bottom of your fall"(Hibbard, 287)；"i. e. by falling from the housetop"(Jenkins, 331)。Thompson and Taylor (352)认为 Edwards 的解释较可信。汉译以 Edwards 的解释为准。"Hamlet warns his mother that the disclosure of his secret (opening the basket) will bring disaster to her"(Jenkins, 331)。"It does not seem a very appropriate way of telling the queen that she will get hurt if she releases the news of Hamlet's sanity"(Edwards, 183)。

[148] **你放心……呼出来(198-200)**：原文"Be thou assured, if words be made of breath/And breath of life, I have no life to breathe/What thou hast said to me."在 Q1，哈姆雷特说到这里，明确要母亲"assist me in revenge"；王后也向哈姆雷特保证："I will conceale, consent, and doe my best-/ What stratagem soe're thou shalt deuise (11. 95, 99-100)"(Thompson and Taylor, 353)。

[149] **你大概知道，我要去英格兰了**：原文"I must to England-you know that."国王要哈姆雷特去英格兰的计划在 Thompson and Taylor 版 3. 1. 168-69 提到；在 3. 3. 2-4，国王再跟罗森坎兹和格登斯腾谈及。在剧中，哈姆雷特如何得知这计划，莎士比亚没有交代。Thompson and Taylor (353)指出，莎士比亚在这里用了伊丽莎白时代戏剧的一个惯例：观众所知，舞台上的角色也知道。此外参看 Jenkins, 331。

哈姆雷特　已准备密函。我的两个同学——[150]
我相信他们，像相信有毒牙的蛇——
他们携带了指令为我开道，[151]　205
引领我堕进圈套。[152] 放马过来吧。[153]
叫制造兵器的人遭自己的[154]

---

[150] **已准备密函……撞个正着(203-11)**：原文"There's letters sealed and my two schoolfellows—/ Whom I will trust as I will adders fanged—/ They bear the mandate, they must sweep my way/And marshal me to knavery. Let it work. /For 'tis the sport to have the enginer/Hoist with his own petard, and't shall go hard/But I will delve one yard below their mines/And blow them at the moon. O, 'tis most sweet/ When in one line two crafts directly meet."这段只在 Q2 出现；在 F 从缺。Edwards (183)认为这段在莎士比亚修订剧本时删去，理由有三："(1) Hamlet's plan to postpone his revenge, it is suggested, seemed too definite; (2) Hamlet has had no way of learning of the king's plan to send Rosencrantz and Guildenstern with him to England; (3) the determination to kill Rosencrantz and Guildenstern does not accord with 5. 2. 6-11."Hibbard (361)认为，这段在这里删去，能加强第四幕的戏剧张力："The omission of these lines from F contributes to the suspense and surprise of what is to follow in Act 4 by making Hamlet's letters to Horatio and the King completely unexpected."

[151] **他们携带了指令**：原文"They bear the mandate"。在 Hibbard (361)，"they"放在句首，表示哈姆雷特开始怀疑国王的行动，因为按照外交礼仪，"指令"该由同行的人之中地位最高的人携带："Placed in a prominent position at the beginning of the line, *They* is heavily stressed because the orders for what the mission is to do should be in the hands of the most important member of it, Hamlet himself, not of two underlings. This breach of protocol is an immediate cause for suspicion."

[152] **引领我堕进圈套**：原文"marshal me to knavery"＝"i. e. ceremoniously conduct me into a trap"(Hibbard, 361)；"conduct me towards some kind of trick or villainy (intended for me). The word *marshal* begins a train of military metaphors (*enginer... petard... mines*) as Hamlet sees his contest with Rosencrantz and Guildenstern in terms of the siege warfare"(Thompson and Taylor, 353)。Thompson and Taylor (353)指出，"marshal"一词之后，是一连串军事隐喻："enginer"〔Q2 拼法，即现代英语的"engineer"〕("制造兵器的人")、"petard"("炸药")、"mines"("地雷坑")。参看郑易里、曹诚修各词的汉译。

[153] **放马过来吧**：原文"Let it work"＝"let things take their course"(Hibbard, 361)。

[154] **制造兵器的人**：Q2 原文"enginer"。Jenkins (332)指出，Q2 的拼法("enginer")，显示在伊丽莎白时期，这一词的重音放在第一音节。Thompson and Taylor (354)则指出，保留 Q2 拼法，是为了显示"enginer"的意义与现代拼法的"engineer"有别。

炸药炸死才好玩儿呢。[155] 我挖的地雷坑
不比他们挖的深几尺，[156]不能把他们
炸上九霄，就算我倒霉。真妙哇， 210
两条诡计船在航线上撞个正着。[157]
这个人注定要我行动。[158]
让我把这堆肠脏拖进隔壁。[159]
娘亲，真的再见了。这个谋臣
这一刻是绝对安静、守秘、严肃， 215

---

[155] **遭自己的/炸药炸死(207-208)**：原文"Hoist with his own petard"="This phrase, which has itself become proverbial (Dent P243.1) is an ingenious variation on two older expressions: 'The fowler is caught in his own net' and 'To beat one at his own weapon' (Tilley F626 and W204)"(Hibbard, 361)；"Hoist"="hoisted, blown sky-high (*OED hoist v.* 2b)"(Hibbard, 361)。"petard"="Bomb, bell-shaped piece of metal filled with gunpowder and used to blow in doors and the like. The word, not found elsewhere in Shakespeare, was a very recent loan from the French providing a new name for a new weapon"(Hibbard, 361)。Q2的拼法是"petar"。参看Jenkins, 332。

[156] **我挖的……就算我倒霉(208-210)**：原文"and't shall go hard/But I will delve one yard below their mines/And blow them at the moon.""and't shall go hard/But I will delve"="i.e. only very bad luck will prevent me from delving (*OED hard adv.* 2c)"(Hibbard, 361)。译文是大幅度的离心翻译，要逐词找对应并不容易。"and't shall go hard but I will"="and it will be hard luck if I do not"(Thompson and Taylor, 354)。

[157] **两条诡计船……撞个正着**：原文"When in one line two crafts directly meet."意为"when two pieces of cunning collide with each other (as a countermine meets a mine)"(Thompson and Taylor, 354)；"(like mining and counter-mining). Perhaps Hamlet is quibbling on *crafts* meaning 'ships'"(Spencer, 302-303)。"crafts"="cunning plots, continuing the metaphor of mine and countermine. A pun on *crafts*, ships, is (at this date) unlikely"(Jenkins, 332)。此外参看Hibbard, 361。汉译设法译出Spencer所提到的"双关语"("quibbling")。

[158] **这个人注定要我行动**：原文"This man shall set me packing"。"set me packing"有两重意思："make me start plotting (with a quibble on the other meaning, 'cause me to be sent away quickly')"(Spencer, 303)。汉译以较为模棱的"行动"译双关。原文这行只有七个音节，比正常诗行短。

[159] **让我把这堆肠脏拖进隔壁**：原文"I'll lug the guts into the neighbour room." "Richard of Gloucester has a similar line addressed to Henry VI, whom he has just killed: 'I'll throw thy body in another room' (*3H6* [*King Henry VI, Part 3*] 6.6.92)"(Thompson and Taylor, 354)。

在生却是个愚蠢唠叨的坏蛋。[160]

好啦，好先生，给你一个了断吧。[161]

晚安，娘亲。

下〔哈姆雷特把波伦纽斯的尸体拖进后台〕。[162]

---

〔160〕 **在生……坏蛋**：Q2 原文"Who was in life a most foolish prating knave."F 和 Q1 原文没有"most"。Barnet (93)，Craig (894)，Edwards (184)，Hibbard (288)，Jenkins (332)，Spencer (154)，Wells *et al.* (705)，Wilson (90)采 F 版。Thompson and Taylor (354)也认为"most"可能是误读，由原文上一行的"most"错误重复而来。汉译以 F 版为准。

〔161〕 **给你一个了断吧**：原文"to draw toward an end with you"，有三种解释："(1) make an end of my business with you; (2) drag you towards your grave" (Thompson and Taylor, 354)。Spencer (303)这样解释："conclude my conversation with you (who were such a *prating* fellow)"。Edwards (184)的解释和 Spencer 的解释差不多："conclude our discourse."此外参看 Hibbard, 288; Jenkins, 333; Wilson, 217。汉译设法照顾三种解释。

〔162〕 原文的演出说明，各版有别："*Exit* [*Hamlet tugging in Polonius*]."(F)；"*Exit.*"(Q2)；"*Exit Hamlet with the dead body.*"(Q1)。Craig(894)的演出说明是："*Exeunt severally; Hamlet dragging in the body of Polonius.*"Barnet (93)的演出说明是："[*Exit the Queen. Then*] *exit Hamlet, tugging in Polonius.*"Wilson (90)的演出说明最详细："*he drags the body from the room; the Queen casts herself sobbing upon the couch*"。演出时，导演可以按需要参考各版的演出说明。

第　四　幕

第　一　场[1]

王宫中的一个房间。[2]

国王、罗森坎兹、格登斯腾上。[3]

---

〔1〕 有关场景的划分、说明，参看 Thompson and Taylor，355。在时间上，第四幕第一场紧接第三幕第四场。Spencer（303）认为传统的场景划分不合理，但姑且从之。对于第四幕第一场与第三幕第四场一分为二的做法，Wilson（217）有这样的评语："Rowe，following Q. 1676，introduced this act-division，which is 'not very happy，for the pause is made at a time when there is more continuity of action than in almost any other of the Scenes' (Johnson)."

〔2〕 Q2，F，Q1 都没有说明此场的地点。现代剧本的地点并不统一："*A Room in the Castle*"（Craig，894）；"*The Castle*"（Barnet，94）；"*Una sala en el castillo*"（María Valverde，77）。汉译大致以这些剧本为准。

〔3〕 **国王、罗森坎兹、格登斯腾上（演出说明）**：原文"*Enter King with Rosencrantz and Guildenstern.*"有关罗森坎兹、格登斯腾出场的演出说明，参看 Thompson and Taylor，355。Hibbard（288）只有"*Enter Claudius*"；罗森坎兹和格登斯腾在 32 行之后才出现："*Enter Rosencrantz and Guildenstern*"。

国王 〔扶起王后〕[4]这些叹息、欷歔大有文章。[5]
你得说清楚;[6]我们该了解原委。
你儿子去了哪儿?

王后 你们俩出去,让我们说句话。[7]
〔罗森坎兹、格登斯腾下。〕
啊,好皇上,[8]今晚所见真可怕![9] 5

国王 看见什么呢,格蒂露?[10]哈姆雷特怎么啦?

王后 非常狂乱,就像大海跟风暴[11]
争持,要分个高下。他病发失控,

---

〔4〕 **扶起王后(演出说明)**:原文"*raises her*",是Wilson(90)的演出说明,与上一场结尾的演出说明(Wilson,90)呼应。导演不妨采用。

〔5〕 **欷歔**:原文"these profound heaves"。"heaves"="heavings of the breast, sobs"(Thompson and Taylor,355)。"heaves"="heavy sighs"(Spencer,303)。**大有文章**:原文"There's matter"。"matter"="significance, matter of consequence (*OED matter sb.*[1] 11c)"(Hibbard,288)。"profound"的重音落在第一音节。

〔6〕 **说清楚**:原文"translate"="i. e. explain what they mean"(Hibbard,288);"explain"(Spencer,303);"i. e. put the meaning into words"(Thompson and Taylor,355)。

〔7〕 **你们俩……说句话**:原文"Bestow this place on us a little while"="The Queen asks whoever has entered with the King (see 0. 1-2n.) to leave, presumably wanting privacy for what she is about to reveal"(Thompson and Taylor,355)。

〔8〕 **好皇上**:Q2原文"mine own lord";F原文"my good lord"。"F's 'my good Lord' seems less intimate"(Thompson and Taylor,355)。

〔9〕 **今晚所见真可怕!**:原文"what have I seen tonight!"并不是疑问句,而是感叹句,意思是"我今晚所见真(多)……!""真(多)"之后一般用形容词(如"可怕"、"奇怪");至于实际上用什么形容词,则视语境而定。

〔10〕 **看见什么呢,格蒂露?**:原文"What, Gertrude?"这句有两种解释:"perhaps a straight question ('What have you seen, Gertrude?); perhaps an exclamation of concern ('My poor Gertrude!')"(Thompson and Taylor,355)。由于上文是"Ah, my own lord, what have I seen tonight!"Jenkins和Hibbard主张第二种说法:"Not an interrogative, still less a feeble echo, but a (compassionate) exclamation"(Jenkins,334);"i. e. my poor Gertrude! Claudius shows concern, but only as a preliminary to the question that follows"(Hibbard,289)。第一种解释能与前文呼应,比较可信,汉译从之。

〔11〕 **大海**:Q2,Q1原文"the sea";F原文"the Seas"。汉译以Q2,Q1为准。参看Thompson and Taylor 355-56。

听到墙上的挂毯后面有异动,[12]
一剑刺过去,[13]大喊"老鼠! 老鼠!" 10
结果就因为精神错乱,[14]杀死了
毯后无辜的老人家。[15]

国王 罪大恶极![16]
朕要是在挂毯后,也会这样收场。[17]
他这么放任,对谁都充满危险,
对你本人,对朕,对所有的人。 15
啊,这血腥行径该怎么交代呢?[18]

---

〔12〕 **有异动**: Q1 和 F 原文为"something stirring"。王后故意闪烁其词,目的是保护儿子 (Thompson and Taylor, 356)。

〔13〕 **他病发失控……刺过去(8-10)**: Q2 原文"In his lawless fit,/Behind the arras hearing something stir,/Whips out his rapier..." "Whips"之前缺主词"he = Hamlet"; F 加了"he"("He whips his Rapier out"),以符合英语语法,但这样一来,又与韵律相左。参看 Thompson and Taylor, 356。

〔14〕 **精神错乱**: 原文"brainish apprehension"="deluded (mis-) understanding" (Thompson and Taylor, 356)。"brainish"="brainsick, deluded"(Hibbard, 289)。

〔15〕 **毯后无辜的老人家**: 原文"The unseen good old man"。这句直译是"没有被看见的好老人"。这样翻译大违地道汉语的说话习惯,因此要大幅度移位:"unseen"变了"毯后"(既然在"毯后",自然是看不见了);"good"的意义化进了"老人家"所含的褒义语气里,不再出现在词汇对等(lexical equivalence)或字面意义对等(denotative equivalence)的层面上。

〔16〕 **罪大恶极**: 原文"O heavy deed!"。汉译用了移位法。"heavy"="grievous, fraught with consequence"(Hibbard, 289);"serious, grievous"(Thompson and Taylor, 356)。

〔17〕 **朕要是在挂毯后,也会这样收场**: 原文"It had been so with us had we been there."Spencer (303)这样诠释:"([...] Claudius knows that the blow was intended for him.)"Thompson and Taylor (356)的诠释刚好相反:"The King does not assume that Hamlet actually thought he was killing him, and the Queen does not enlighten him (but see 4.7.4-5 [That he which hath your noble father slain/Pursued my life.])."其实,仅凭这句话,观众或读者无从断定,国王是否知道哈姆雷特要杀他。

〔18〕 **啊,这血腥行径该怎么交代呢?**: 原文"Alas, how shall this bloody deed be answered?""answered"="explained"(Spencer, 303);"responded to, or perhaps accounted for"(Thompson and Taylor, 356)。

别人会怪朕，[19]说朕既然有先见之明，[20]
就应该把这个疯小子控制、[21]约束、
隔离。[22] 不过，我们对他太疼爱，[23]
结果没寻求最佳的处理方法；[24] 20
却像个患了恶病的人那样，
设法隐瞒病情，[25]让恶病侵蚀
生命的根本精髓。[26] 他去了哪儿？

王后 他杀了人，正要把尸体移走。
他的狂野之情，像普通金属 25

---

〔19〕 **怪朕**：原文"laid to us"＝"blamed on us (me)"(Thompson and Taylor, 356)。"laid to"＝"blamed upon"(Spencer, 303)。

〔20〕 **既然有先见之明**：原文"whose providence"。"providence"＝"foresight, timely care"(Hibbard, 289)；"foresight"(Spencer, 303)；"care, forethought"(Thompson and Taylor, 356)。国民会假设，一国之君异于常人，有先见之明。隐含在"whose providence"的言外意，进了汉语要清楚交代，不能再"隐含"。汉译用了移位法。

〔21〕 **控制**：原文"kept short"＝"restricted"(Edwards, 185)；"i. e. controlled"(Thompson and Taylor, 356)。"short"＝"tethered, under strict control"(Hibbard, 289)；"i. e. on a short tether"(Jenkins, 335)；"under control"(Spencer, 303)。

〔22〕 **隔离**：原文"out of haunt"＝"secluded, away from the society of others. Compare *As You Like It*, 2. 1. 15, 'this our life, exempt from public haunt' (*OED haunt sb.* 2)"(Hibbard, 289)；"away from any place of resort"(Jenkins, 335)；"away from society, secluded"(Thompson and Taylor, 356)。

〔23〕 **不过，我们对他太疼爱**："But so much was our love"。指国王和王后疼爱哈姆雷特。

〔24〕 **结果没寻求最佳的处理方法**：原文"We would not understand what was most fit"。"would not"＝"chose not to"。

〔25〕 **设法隐瞒病情**：原文"To keep it from divulging"。"divulging"＝"becoming public knowledge (*OED divulge v.* 4). Compare *All's Well* 2. 1. 170-1, 'a divulged shame,/Traduced by odious ballads'"(Hibbard, 289)；"becoming known in public"(Spencer, 303)。

〔26〕 **根本精髓**：原文"pith"＝"vital substance"(Jenkins, 335)；"essential substance"(Hibbard, 289)。参看 Thompson and Taylor 版 1. 4. 22："The pith and marrow of our attribute"("美誉的精髓")。

矿藏中的金矿，[27]显露了精纯质地——
他正在哭泣，[28]因杀了人而悔疚。[29]

国王　格蒂露，走吧。
太阳一升起，阳光一触到群山，[30]
朕就派船把他送走。这一劣行，　30
朕必须运用所有君威、技巧
去面对，去向人解释。[31] 嘿，格登斯腾！

罗森坎兹与格登斯腾上。

两位朋友，找些人帮助你们。
哈姆雷特发疯，杀了波伦纽斯，
从他母亲的内室拖走了尸体。　35
去找他，用好言劝他，并且把尸体

---

〔27〕 **矿藏**：原文"mineral"="mine (*OED sb.* 3)；not elsewhere，in this sense，in Shakespeare"(Hibbard，290)。**金矿**：原文"ore"="vein of precious metal—probably gold (*or* in French). Compare *All's Well* 3. 6. 32-3，'to what metal this counterfeit lump of ore will be melted'"(Hibbard，289-90)；"often used by the Elizabethans for precious metal，and specifically for gold，perhaps through confusion with Fr. and heraldic *or*"(Jenkins，335)；"vein of gold"(Spencer，303)。

〔28〕 **他正在哭泣**：原文"'a weeps"。Jenkins (336)这样评述："Not necessarily untrue because we have not seen it. Those who call it a lie forget both the dramatic conventions and III. iv. 174ff."

〔29〕 **他正在……悔疚**：原文"'a weeps for what is done."王后这句话像第 9 行一样，都是回护儿子之词(Thompson and Taylor，357)。

〔30〕 **太阳……群山**：原文"The sun no sooner shall the mountains touch"。国王提到天亮，叫人想起 1. 1 和 1. 5 的结尾；同时也提醒观众，此刻时间是晚上(Thompson and Taylor，357；Spencer，303)。

〔31〕 **这一劣行……向人解释(30-32)**：原文"and this vile deed/We must with all our majesty and skill/Both countenance and excuse.""'majesty' will 'countenance' and 'skill' will 'excuse'"(Edwards，185)。"countenance"="accept"(Edwards，185)；"bear out，face out (*OED v.* 3)"(Hibbard，290)；"assume responsibility for"(Spencer，303)。"countenance and excuse"="face out and offer justification"(Thompson and Taylor，357)。

移到小礼拜堂里，[32]务必要快。

〔罗森坎兹与格登斯腾下。〕

来，格蒂露，我们召集众谋士，[33]
让他们知道我们的打算，知道
这不幸的事故。[34] 这样，坏话也许 40
会射向刀枪不入的空气，[35]射不中
我们的名誉。坏话在背后指责，
能传遍世界，[36]像大炮把有毒的

---

〔32〕 **小礼拜堂**：原文"chapel"，又译"经堂"、"小教堂"。参看《基督教词典》，543；王毓华，23-24。

〔33〕 **众谋士**：原文"our wisest friends"。剧中没有指出，除了波伦纽斯，国王还有哪些谋士。有的导演在演出时安排不说话的谋士出场，以配合国王的台词（Thompson and Taylor，358）。

〔34〕 **这不幸的事故**：原文"And what's untimely done."＝"what action has been inopportunely or improperly committed (by Hamlet)"（Thompson and Taylor，358），指哈姆雷特杀死波伦纽斯的行为。在这句话之后，无论就韵律、语法或文意而言，还应该有别的文字，但 Q2 只有这一半。各编辑、学者历来有不同的提议。Lewis Theobald (*The Works of William Shakespeare*, ed. Lewis Theobald, 7 vols. (1733))加了"For, haply, Slander"；Capell (*Mr. William Shakespeare, his Comedies, Histories, and Tragedies*, ed. Edward Capell, vol. 10 (1768))加了"so, haply, slander"（Capell 在"done"之后用冒号"："）。此外还有"so viperous slander"（Malone, Edmond, ed., *The Plays and Poems of William Shakespeare*, 10 vols. (1790)）；"So envious slander"（Jenkins, Harold, ed. *Hamlet*, Arden Shakespeare (1982)）。汉译以 Capell 的提议为准，译成"这样，坏话也许"。Barnet (95)，Craig (894)，Spencer (303-304)都肯定 Capell 的修订。有关此行的各种修订、校勘，参看 Thompson and Taylor，358。

〔35〕 **刀枪不入的空气**：原文"The woundless air"。Wilson (218)指出，这一说法在 1.1.145 曾经出现（以下引 Wilson 版 1.1.145-47）："We do it wrong being so majestical/To offer it the show of violence,/For it is as the air, invulnerable,/And our vain blows malicious mockery."此外，*The Tempest* 3.3.60-66 也有类似的说法："You fools! I and my fellows/Are ministers of fate: the elements/Of whom your swords are temper'd, may as well/Wound the loud winds, or with bemock'd-at stabs/Kill the still-closing waters, as diminish/One dowle that's in my plume; my fellow-ministers/Are like invulnerable."（Craig，15）。

〔36〕 **能传遍世界**：原文"o'er the world's diameter [...] Transports"（Thompson and Taylor 原文 41-43 行）。"o'er the world's diameter"＝"throughout the world"（Thompson and Taylor，358）。"the world's diameter"＝"the extent of the world from side to side"（Spencer，304）。

炮弹直射目标。[37] 我们走吧。
这阵儿我内心烦乱，六神无主。 全体下。 45

〔37〕 **会射向……直射目标(41-44)**：Q2 原文为“Whose whisper o'er the world's diameter,/As level as the cannon to his blank,/Transports his poisoned shot, may miss our name/And hit the woundless air.” F 版删去了这几行。“woundless” = “invulnerable (*OED*'s first use in this sense, though the word occurs earlier meaning ‘unwounded’)”(Thompson and Taylor, 358)。Barnet (95), Craig (894), Edwards (185-86), Jenkins (336-37), Spencer (155)都保留了这几行。

丹麦王子哈姆雷特的悲剧

第　四　幕

第　二　场[1]

王宫中的另一个房间。

哈姆雷特上。[2]

哈姆雷特　　放得够稳妥了![3]

---

〔1〕 在Q2,这一场有28行,在F有32行。在Q1,剧情紧接王后内室的一场(第十一场),直至福廷布拉斯出现;哈姆雷特与罗森坎兹、格登斯腾在这里相遇的部分删去(虽然有关*apple*(或*ape*)和*sponge*的台词(10-19行)在前面(接近第九场的结尾)曾经出现)。至于时间和场景,第四幕第二场紧接第四幕第一场,剧情在王宫另一处发生。参看Thompson and Taylor (358)。汉译的场景说明以Craig (894)的"*Another Room in the Same*"为准。Wilson (91)的场景说明为:"*Another room of the castle*"。

〔2〕 **哈姆雷特上(演出说明)**:F原文"*Enter Hamlet.*"Q2的演出说明是:"*Enter Hamlet, Rosencraus, and others.*"在F版里,罗森坎兹和格登斯腾在哈姆雷特台词"O, here they come!"("啊,他们来了!")之后才上场。参看Thompson and Taylor, 358-59。汉译以F为准。

〔3〕 **放得够稳妥了**:原文"Safely stowed!"这句之后,F版有下列文字:"*Gentlemen within. Hamlet*, Lord *Hamlet*"。Jenkins (337)认为是剧院所加;Hibbard (290)认为增添这些文字,是为了强调滑稽成分。参看Thompson and Taylor, 359。

罗森坎兹、格登斯腾　〔在舞台后〕哈姆雷特！哈姆雷特殿下！[4]

哈姆雷特　小心……欸，是什么声音？谁在叫哈姆雷特呢？啊，他们来了！

〔罗森坎兹、格登斯腾与其他人上。〕

罗森坎兹　殿下，你把尸体怎么着了？　5

哈姆雷特　跟尘土和在一起——[5]他跟泥土是亲人嘛。[6]

罗森坎兹　告诉我们，尸体在哪里，好让我们从那里把它抬到小教堂里面。

哈姆雷特　不要相信。　10

罗森坎兹　相信什么？

哈姆雷特　不要相信我能够保守你们的秘密，自己的秘密

---

〔4〕**哈姆雷特！哈姆雷特殿下！**：原文"Hamlet! Lord Hamlet!"Q2 版缺。F 版为"*Hamlet*, Lord *Hamlet*."这两句在 Barnet(96), Edwards (186), Craig (894), Hibbard (290), Spencer (155), Wilson (91)版中都有出现。说这句话的，在 F 版是"*Gentlemen within*.";在 Barnet 版中是"*Gentlemen*";在 Craig 版中是"*Ros*[*encrantz*]. *Guil*[*denstern*]. ";在 Edwards, Spencer 版中是"*Gentlemen*"; Wilson 版没有标出说话人是谁，只有"*Calling without*"一语。

〔5〕**跟尘土和在一起**：Q2 原文为"Compound it with dust"; F 原文为"Compounded it with dust"。两种拼法都可作过去时用。Thompson and Taylor (359) 有这样的说明："Hamlet gives the impression here that he has buried the body rather than just moved it. Q2's 'Compound' and F's 'Compounded' were both acceptable as past forms of the verb *c*. 1600, according to *OED*. Jennens, however, suggests that *Compound* must be an imperative 'if Shakespeare did not design Hamlet to tell an untruth here...he...bids them compound it with dust'. "Hibbard (291) 指出，*2 Henry IV* 4.5.116 有类似的用法："'Only compound me with forgotten dust'. "

〔6〕**跟尘土是亲人嘛(6-7)**：原文"whereto 'tis kin"。莎士比亚用了《圣经·创世记》(和合本)第三章第十九节："你本是尘土，仍要归于尘土"("for dust thou *art*, and unto dust shalt thou return")。

	却不能保守。[7] 何况问我的人是一块海	
	绵![8] 一个国王的儿子应该怎样答辩呢?[9]	
罗森坎兹	殿下,你当我是海绵吗?	15
哈姆雷特	是呀,好先生——是吸走国王的和颜悦色、赏	
	赐、权力的海绵。不过归根结底,这样的官员	
	最能侍候国王:国王会像猿猴一样,[10]把这	
	些官员收藏在口腔的一角,首先是衔住,最后是	
	吞下。他要拿回你们捡拾到的东西时,[11]只须	20

---

〔7〕 **不要相信……不能保守(12-13)**: Craig, Edwards, Hibbard, Spencer, Wells *et al.*, Wilson 原文"That I can keep your counsel and not mine own.""counsel"在 Thompson and Taylor 版作"council"。"keep your counsel and not mine own"="i. e. follow your advice—to tell you where the body is—and not keep my own secret-my knowledge of the body's whereabouts. Hamlet is quibbling on two senses of *counsel*: (1) advice (2) secret; and on two senses of *keep*: (1) follow, as in *Measure* 4. 5. 3, 'keep your instruction' (2) retain, keep to oneself, as in the proverbial 'The counsel thou wouldst have another keep first keep thyself' (Tilley C682)"(Hibbard, 291)。

〔8〕 **海绵(13-14)**: 原文"sponge",意译是"食客,寄生者,吃闲饭的"(郑易里、曹诚修,1342)。为了译出下文的双关,这里用了直译。此外参看 Jenkins (524-25)详注。"The notion of sycophants and extortioners as a monarch's sponges, which derives from Suetonius (*Vespasian*, c. 16), is a commonplace of the time; v. Marston, *Scourge of Villainy* (1599), vii. 58-60; Webster, *Duch. of Malfi*, 3. 2. 249-51, etc. (v. Furness). Vespasian deliberately bestowed high office upon rapacious persons 'so that the common talk was he used them as sponges, letting them soak when they were dry and squeezing them out again when they were wet.'"(Wilson, 218)。

〔9〕 **答辩**: 原文"replication",是法律用语;Thompson and Taylor(359)的解释是:"reply; *OED* 2c cites a 1586 usage in a legal sense of an answer to a charge"。

〔10〕 **像猿猴一样**: Q2 原文"like an apple";F 原文"like an ape"。有的编辑修订为"like an ape an apple"。大多数编者采用 F 版。汉译也以 F 版为准。有关各版本的讨论,参看 Thompson and Taylor, 360;Edwards, 186; Hibbard, 291; Jenkins, 339; Spencer, 304-305。Wilson (219)认为 Q2 的说法正确:"Q2 gives perfectly good sense. Sh. is thinking, not of apes, but of the groundlings gnawing or sucking little pippins in the theatre; cf. *Hen. VIII*, 5. 4. 63-4."

〔11〕 **捡拾**: 原文"gleaned"="gathered, collected. This word literally refers to the practice of gathering ears of corn left after reaping as at 2. 2. 16['So much as from occasion you may glean']; it is not normally used of the liquids implied by the *sponge* metaphor"(Thompson and Taylor, 360)。"gleaned"通常不会跟海绵所吸的液体搭配。也就是说,这里的说法在意象上不太统一。

	把你们挤压。于是,你们这块海绵就再度干涸!〔12〕	
罗森坎兹	殿下,在下不明白你的意思。	
哈姆雷特	那很好。辛辣的话语进了愚蠢的耳朵只会入睡。〔13〕	25
罗森坎兹	殿下,你得告诉我们,尸体在哪里,然后跟我们一起见皇上。	
哈姆雷特	尸体伴着皇上;皇上却没有伴着尸体。〔14〕 皇	

---

〔12〕 **只须……再度干涸(20-22)**:原文"it is but squeezing you and, sponge, you shall be dry again!"指国王只会利用下属,用完就丢掉。

〔13〕 **辛辣的话语……入睡(24-25)**:原文"A knavish speech sleeps in a foolish ear."="a sarcastic remark is wasted upon an unintelligent hearer"(Spencer, 305)。"knavish"="wicked—either because Hamlet is insulting Rosencrantz or because he is telling a cynical truth about the King"(Thompson and Taylor, 360)。意思是:愚蠢的人听不出嘲讽的言外之意。

〔14〕 **尸体伴着皇上……伴着尸体**:原文"The body is with the King, but the King is not with the body."就结构而言,这句话是修辞学所谓的交错配列法(chiasmus);至于是什么意思,则言人人殊。Hibbard (292)认为是不可解的谜语。Jennens这样解释:"The body, being in the palace, might be said to be with the king; though the king, not being in the same room with the body, was not with the body"(Thompson and Taylor, 360)。Thompson and Taylor (360)这样解释:"Hamlet might also mean that the King is not with the body in the sense that he is not (yet) dead. Other editors suggest an allusion to the theory of the king's two bodies (natural and political), whereby Hamlet casts doubt on the legitimacy of this king, implying that his kingship does not reside in his physical body."Spencer (305)则另有解释:"Hamlet may mean 'the body is now in the next world with the King (my father Hamlet), but King Claudius has not yet been killed.' Or he may be talking deliberate, sinister nonsense."此外参看Jenkins (525-26)详注。各种说法都难以成为定论。哈姆雷特既然在装疯,说话就不必句句有意思或者合逻辑了。

上是个东西——〔15〕

格登斯腾 你说“东西”吗？殿下。 30

---

〔15〕 **东西**：原文“thing”。Thompson（360）指出，在 Q2 里，“thing”字之后是个句号，表示哈姆雷特故意在人前侮辱国王；在 F 里，“thing”字之后是个破折号，表示下文格登斯腾的“A thing, my lord?”（“你说‘东西’吗？殿下。”）是打岔。Barnet（97），Craig（895），Edwards（187），Hibbard（292），Jenkins（339），Spencer（156），Wells *et al.*（705），Wilson（92）都以 F 为准。汉译也以 F 为准；但由于汉语句法不能直接紧跟英语“The King is a thing—/ [...] Of nothing.”的次序，表面看来，汉译在句法上又像 Q2。句法和词序在原文发挥作用时，对译者是一项挑战。Jenkins（526）这样解释：“For the phrase *a thing of nothing* meaning a thing or person of no consequence see, e. g., Harvey, *Four Letters*, Bodley Head Q, p. 35 [...] Hamlet's gibe may also hint that the King's days are numbered (Dover Wilson).” “Cf. Ps. cxliv. 4 (Prayer Book) 'Man is like a thing of nought, his time passeth away like a shadow.' Ham. at once insults the K. and hints that his days are numbered”（Wilson, 219）.

哈姆雷特　　不是东西的东西。带我去见他。[16] 抓狐狸，
抓狐狸，大家一起来！　　全体下

---

〔16〕 **带我去见他**：原文“Bring me to him. ”F 版在这句之后，还有以下一句：“Hide fox, and all after. ”（“抓狐狸，抓狐狸，大家一起来！”）。汉译为照顾汉语习惯，重复“抓狐狸”。Jenkins (526)的详注认为这句是演员所加，虽有戏剧效果，却不若 Q2：“The words added in F, *Hide*, *fox*, *and all after*, are plausibly conjectured to be a cry in a children's game in which the player who is the fox hides and the others hunt him [...]. Then either Hamlet, as the fox, dashes off with the others in pursuit (Kittredge) or Polonius's body is the fox and Hamlet leads the hue and cry (Herford). This is theatrically effective and it cannot be said to be out of character (cf. I. v. 118 ['Hillo, ho, ho, boy. Come, bird, come. ']). Yet it may be 'an actor's interpolation to heighten the feigned madness' (Parrott-Craig). Not only are the words absent from Q2 but they have in the context a subtle incongruity (cf. II. ii. 577n.). Madness may properly be incoherent but not therefore inconsistent. Hamlet's thrustful speeches here and in the next scene show a desire to confront and contend with his adversaries rather than elude them; so that *Bring me to him* makes an appropriate exit-line, from which the added words detract. ” Hibbard (292)的论点相反，认为这句应该保留：“Occurring in F only, these words, referring to the boys' game of 'fox and hounds' (*OED fox sb.* 16d), have often been regarded as an actor's interpolation. Yet they do give the scene a lively ending that is in keeping with Hamlet's *O, here they come* (1. 3) and with the 'savage comic humour' that is so characteristic of this scene and of the scene that follows. They may even anticipate the behaviour of the mad Lear when he issues his challenge to the Attendants in 4. 6 and then runs off. Moreover, they fit in with the general tendency towards 'broader' effects which is so typical of F. The Prince's seemingly submissive *Bring me to him* puts his captors off their guard and gives him a good start over them. The sentence is, therefore, accepted in this edition as part of the process of authorial revision which lies behind F. ”Wilson (92)不但保留了这句，而且加入了下列演出说明：“he runs out; they pursue with the guard”。同时有下列解释：“The cry in some game like 'hide and seek'; cf. 'the hid-fox' (*Ado*, 2. 3. 41), and 'All hid, all hid, an old infant play' (*L. L. L.* [*Love's Labour's Lost*] 4. 3. 76). The 'fox' is Pol. , and Ham. runs off the stage as he speaks”(219)。Barnet (97), Craig (895), Edwards (187), Hibbard (292), Wells *et al.* (705), Wilson (92)都保留了这句。Jenkins (339)和 Thompson and Taylor (361)没有保留。欧语译本有保留这句的，抄录如下，供导演和读者参考：“Au renard! Au renard! Dénichez le renard!” (Bonnefoy, 149)；“Cache-toi, renard, et courez tous après lui”(Déprats, 881)；“Cache renard et tous après!”(Duval, 80)；“Cache-toi, renard; tous après toi!”(Gide, 672)；“Cache-toi, renard! et tous en chasse!”(Guizot, 230)；“Nous allons jouer à cache-cache”(Hugo, 796)；“Nous allons jouer à cligne-musette”(Laroche, 712)；“Versteck dich, Fuchs, und alle hinterdrein”(Schlegel and Tieck, 184)；“celati volpe, celati volpe”(Rusconi, 66)；“Su, volpe, cercati un buco...”(Montale, 139)；“Escóndete, zorro, y todos detrás”(María Valverde, 79)。Martínez Lafuente (158)在“Vamos á verle”之后，再没有保留这句，算是少数之一。汉译保留了此句，供导演参考。

第　四　幕

第　三　场[1]

王宫中的另一个房间。

国王与两三个谋臣上。[2]

国王　　我已经派人找他，并找寻尸体。
多危险哪，让这个人不受管束！
可是，朕又不可以严加惩治：[3]

---

〔1〕 这场在 Q2 有 66 行，在 F 有 64 行，在 Q1 没有自成一场，却是第十一场的 126-66 行。就时间和场景而言，这场紧接第四幕第二场，场景是上一场“王宫的隔壁”（“*in an adjacent part of the palace*”）。参看 Thompson and Taylor, 361。Wilson (93) 的场景是“场景如前，王宫（城堡）中的一个大厅”（“The hall of the castle, as before”）。

〔2〕 **国王与两三个谋臣上（演出说明）**：原文“*Enter* KING *and two or three.*” Thompson and Taylor (361)指出，“*two or three*”指谁，读者不易确定，可能是 4. 1. 38 的“众谋士”（“our wisest friends”）。Craig (895) 的演出说明是：“*Enter King, attended.*”Wilson (93)的演出说明是：“*The King seated at a table on the dais with ‘two or three’ councillors of state*”。

〔3〕 **朕又不可以严加惩治**：原文“must not we put the strong law on him”＝“i. e. it is not fitting for me to bring the full rigour of the law to bear. For this use of *must* see Abbott 314”(Hibbard, 292)；“punish him to the full extent of the law”(Thompson and Taylor, 361)。

他受糊涂而反复的百姓拥戴。[4]
百姓定好恶，是用眼不用脑的。[5] 5
结果呢，他们只问鞭子的大小，
从不问罪行的重轻。[6] 要小心行事，[7]
突然送他出国的做法，看起来
要像权宜之计；[8]疾病极重时，

---

〔4〕 **他受糊涂而反复的百姓拥戴**：原文"He's loved of the distracted multitude"。观众首次得悉哈姆雷特受百姓拥戴(Thompson and Taylor, 361)。**糊涂而反复**：原文"distracted"＝"disordered, confused"(Edwards, 187)；"muddle-headed"(Hibbard, 292)；"unreasonable, unstable"(Spencer, 305)；"confused or irrational"(Thompson and Taylor, 361)。"distracted multitude"＝"mobile vulgus"(Wilson, 219)。

〔5〕 **百姓定好恶……不用脑的**：原文"Who like not in their judgement but their eyes"。"like not in"＝"i. e. do not bestow their affection in accordance with"(Hibbard, 292)。"their eyes"＝"i. e. by appearances"(Edwards, 187)。"like not in their judgement but their eyes"＝"approve not by judgement but by appearance"(Thompson and Taylor, 361)。"judgement"指判断力，不过"判断力"一词在这里太近书面语，所以用"脑"来代替("脑"与"眼"正好形成对比)。

〔6〕 **他们只问鞭子的大小，/从不问罪行的重轻(6-7)**：原文"And where 'tis so th'offender's scourge is weighed/But never the offence." "th'offender's scourge... offence"＝"more attention is paid to the criminal's sufferings than to his crime"(Edwards, 198)。国王认为，哈姆雷特虽然杀了波伦纽斯，但百姓不会让他遭受惩罚(Spencer, 305)。

〔7〕 **要小心行事**：原文"To bear all smooth and even"。"bear all smooth and even"＝"i. e. handle the matter with every appearance of composure and impartiality. Compare *Henry V* 2. 2. 3, 'How smooth and even do they bear themselves'"(Hibbard, 293)；"conduct the affair so as not to give offence or seem high-handed"(Spencer, 306)；"i. e. conduct everything so as to minimize suspicion"(Thompson and Taylor, 361)。汉译以 Thompson and Taylor 的解释为准。

〔8〕 **突然送他出国的做法，看起来/要像权宜之计(8-9)**：原文"This sudden sending him away must seem/Deliberate pause"。"Deliberate pause"＝"i. e. the result of careful deliberation"(Hibbard, 293)；"consideration, reflection (Schmidt, comparing *Lucrece* 277: 'Sad pause and deep regards ["regard" in Craig, 1090] beseems ["beseem" in Craig, 1090] the sage')"(Edwards, 187)；"usually glossed 'i. e. the result of careful deliberation', but possibly 'deliberate suspension of judgement'. It is now the King (and soon his ally Laertes) who must wait for the right moment to act"(Thompson and Taylor, 362)。汉译以 Thompson and Taylor 的解释为准。Wilson (219)这样解释"Deliberate pause"："The delay in calling Ham. to account for Pol. 's murder must seem the result of policy, not panic. "意思和 Thompson and Taylor 的解释相近。

极重的猛药才能把疾病治好，[9] 10
不然就无药可救。

罗森坎兹〔、格登斯腾〕与众人一起上。[10]

怎么啦？发生了什么事？[11]

罗森坎兹 陛下，他不肯告诉我们，尸体
放在什么地方。

国王 他在哪儿呀？

罗森坎兹 押在门外，[12]听候陛下发落。

国王 把他带进来。

罗森坎兹 嘿！把殿下带进来！ 15

〔哈姆雷特与随从上。〕

国王 哈姆雷特，波伦纽斯到底在哪里？

哈姆雷特 在吃晚饭。

---

〔9〕**疾病极重时，/……治好（9-10）**：原文“diseases desperate grown/By desperate appliance are relieved”；所言与英国谚语相近：“A desperate disease must have a desperate cure”。参看 Spencer（306）；Thompson and Taylor（362）。“cf. Cheke, *Hurt of Sedition*, 1549, F4^v, ‘Desperate sicknesses... must have desperate remedies’”（Jenkins, 339）。这一谚语的另一种说法（“Desperate diseases require desperate remedies”），郑易里、曹诚修译为“绝症需猛药”。不过剧中所说有交错配列（chiastic）效果，因此译成“疾病极重时，/ 极重的猛药才能把疾病治好”。

〔10〕**罗森坎兹〔、格登斯腾〕与众人一起上（演出说明）**：Thompson and Taylor（362）原文“*Enter Rosencrantz* [*and Guildenstern*] *and all the rest.*”Q2 的演出说明中，没有格登斯腾，但许多编者都加入这一角色（Thompson and Taylor, 362）。**众人**：原文“all the rest”（直译是“其他所有人”）。Spencer（306）的解释是：“probably, in Shakespeare's theatre, any extras who could be spared to stand in as courtiers”。汉译以 Thompson and Taylor 的修订为准。

〔11〕**发生了什么事**：原文“what hath befallen?”“befallen”可能是双音节，因为 Q2/F 的拼法是“befalne”。参看 Thompson and Taylor, 362。

〔12〕**押在门外**：原文“Without, my lord, guarded”。Thompson and Taylor（362）提醒读者：从这一刻开始，哈姆雷特有卫士押送或“照看”。

国王 在吃晚饭！在哪儿吃晚饭？

哈姆雷特 不在他吃的地方吃；在他被吃的地方吃。一群精明的蛆虫正在开议会吃他。〔13〕蛆虫是食物的唯一皇帝。〔14〕我们把其他所有的生物养肥，是为了养肥我们自己；养肥我们自己，是为了蛆虫。〔15〕肥国王跟瘦乞丐不过是同一餐中的不同食物——〔16〕一张餐桌上的两道菜式。结果就是这样。 20 25

国王 我的天哪！〔17〕

哈姆雷特 一个人钓鱼，所用的虫可能吃过一个国王，所吃的那条鱼可能吃过那条虫。

---

〔13〕 **一群精明的蛆虫……吃他(19-20)**：原文"A certain convocation of politic worms are e'en at him."此语暗指神圣罗马帝国皇帝查理五世，在德国沃尔姆斯(Worms)召开的帝国议会。该议会旨在"宣布马丁·路德为异端"。参看《世界历史词典》38页"马丁·路德"条；Hibbard, 293; Spencer, 306; Thompson and Taylor, 363。

〔14〕 **蛆虫是食物的唯一皇帝(20-21)**：原文"Your worm is your only emperor for diet."Jenkins (340)指出，Florio的Montaigne英译II. 12有以下说法："The heart and life of a mighty and triumphant emperor, is but the breakfast of a seely little worm"。莎士比亚在这里稍加改动而推陈出新。原文的"Your... your"是泛指。"Used colloquially [...] in a general rather than a personal sense, as in *your philosophy* at 1. 5. 166 and *your water* at 5. 1. 161-2"(Thompson and Taylor, 363)。

〔15〕 **我们把其他……是为了蛆虫(21-23)**：原文"We fat all creatures else to fat us, and we fat ourselves for maggots." "fat"="fatten"(Thompson and Taylor)。

〔16〕 **肥国王……不同食物(23-24)**：原文"Your fat king and your lean beggar is but variable service"。文中的两个"your"都是泛指(Jenkins, 340)。"variable"="interchangeable, i. e. they may be different dishes, but they are both served to the one table"(Edwards, 188)；"service"="dishes, food served up (*OED service*[1] 27b)"(Hibbard, 293)。"but variable service"="just different courses of a meal"(Spencer, 306)。译文中有"肥国王"一语。"肥"指"含脂肪多(跟'瘦'相对，除'肥胖'、'减肥'外，一般不用于人)"(《现代汉语词典》，330)；不过在这里，哈姆雷特有侮辱帝王的意思，视帝王和"其他所有的生物"无异，因此用"肥"字。

〔17〕 **我的天哪**：原文"Alas, alas."(Edwards, 188; Jenkins, 341; Thompson and Taylor, 363); Barnet (98), Craig (895), Hibbard (294), Spencer (158)版是"Alas, alas!"汉译没有重复"我的天哪"；在这里一旦重复，国王的话就会显得滑稽。至于翻译时原文是否该重复，要看个别情形而定。譬如汉语说"请坐，请坐"，英语就不必——也不应该——重复为"Please sit, please sit"。

国王	你是什么意思?[18]	
哈姆雷特	没什么,只是让你看到,帝王出巡时怎么会进	30
	入乞丐的肠子,[19]再从里面出来罢了。[20]	
国王	波伦纽斯在哪儿?	
哈姆雷特	在天堂。派人去那里找他吧。要是你的使者	
	在那里找不到他,你自己到另一处找他吧。[21]	
	不过,要是这个月内你真的找不到他,你上楼	35
	梯往休息室的时候一定会嗅到他。[22]	
国王	〔对部分随从〕[23]你们去那里找他!	
哈姆雷特	他会等你们。　　〔众随从下。〕	
国王	哈姆雷特,你做了这件事,朕	
	非常难过,[24]也十分关注你的	40

〔18〕 **你**:原文"thou"。Thompson and Taylor (363) 指出:"Like the Queen in 3.4 (see 3.4.8-9n), the King addresses Hamlet as *thou* while Hamlet responds using *you*."现代汉语不像文言,不再用"尔"、"汝";"你"、"您"的对比又不若英语的"thou"和"you"(现代汉语的"您"比莎士比亚时期的"you"更客气,更有礼貌);因此汉译无从表现这一特色。

〔19〕 **出巡**:原文"go a progress"。"progress"="the usual word for a monarch's official journeys through his kingdom"(Spencer, 306);"state journey. Both Queen Elizabeth and James I were in the habit of making a royal progress through the land each summer. Accompanied by an enormous retinue of courtiers and servants, they often ate their hosts 'out of house and home'. The 'progress' Hamlet envisages is a marvellously ironical reversal of that progress"(Hibbard, 294)。

〔20〕 **再从里面出来**:原文"through the guts of a beggar"。这句是按汉语的说话习惯,补足"进入乞丐的肠子",以译出原文的"through"。

〔21〕 **另一处**:原文"th' other place",指地狱。哈姆雷特在这里说笑话侮辱国王,叫人想起 3.3.73-95 中,哈姆雷特决意要国王进地狱(Thompson and Taylor, 363)。

〔22〕 **一定会嗅到**:原文"shall nose"="must smell"(Thompson and Taylor, 364)。

〔23〕 **对部分随从(演出说明)**:原文"*to some Attendants*"。开场时的"两三个侍从"("*two or three*")和第 11 行之后的演出说明中的"众人"(直译是"其他所有人")("*all the rest*"),都可以是国王吩咐的对象(Thompson and Taylor, 364)。Barnet (98), Hibbard (294), Spenser (158), Wilson (94)原文为"*To attendants*"。Edwards (189) 没有演出说明。

〔24〕 **非常难过**:原文"dearly grieve"。"dearly"="intensely"(Thompson and Taylor, 364)。

安全。为此,朕要火速把你[25]
送走。那么,你得准备动身了。[26]
船可以随时启航,而且是顺风。[27]
同伴在等你,[28]一切如箭之在弦,[29]
要送你去英格兰。

哈姆雷特 英格兰吗?[30]

国王 对。[31]

哈姆雷特 好。 45

---

〔25〕 **火速**: F 原文"With fierie Quicknesse [fiery Quickness]";Q2 缺。

〔26〕 **那么……动身了**: Q2 原文:"Therefore prepare thyself:",就格律而言,少了四个音节。F 在"Therefore prepare thyself"之前有"With fierie Quicknesse [With fiery quickness]"。Jenkins (341)认为是窜改,Hibbard (294)认为是作者修订。此外参看 Thompson and Taylor, 364。汉译以 F 为准。

〔27〕 **顺风**: 原文"the wind at help"。"at help"="favourable, in the right quarter to help (*OED help sb.* 1C). For the derivation and implication of *at* see Abbott 140 and 143)"(Hibbard, 294)。

〔28〕 **同伴**: 原文"Th'associates",指罗森坎兹和格登斯腾。**在等**: 原文"tend"="are waiting (*OED tend v.*[1] 6b). Compare 1. 3. 83 ["Go, your servants tend."]"(Hibbard, 294)。

〔29〕 **如箭之在弦**: 原文"bent",是射箭意象,指大家都准备好了,像拉满的弓一样,要马上把箭射向鹄的(Spencer, 306)。"bent"="in a state of readiness"(Edwards, 189);"directed, prepared"(Thompson and Taylor, 364)。

〔30〕 **英格兰吗?**: 原文"For England?" F1 原文不用句号,而用问号("For England?")。Jenkins (341)指出,原文虽有问号,但哈姆雷特并不感到惊讶,因为他在 Jenkins 版 3.4.202-213("I must to England, you know that?...This man shall set me packing.")已接受这事实。Wilson (94)用句号,并且指出(220),哈姆雷特对国王的安排不感惊讶,因此句号的效果更佳。Barnet (99), Edwards (189), Hibbard (294), Jenkins (341), Spencer (158), Thompson and Taylor (364)都用问号;Craig (895)用感叹号。就这句和下句国王的回答而言,问号较能交代上下文的呼应。用了问号,也不表示哈姆雷特对国王的安排不知情,因为在现实生活中,人与人交谈时,也往往有意或无意地"明知故问"的。无意地"明知故问",是谈话中的本能反应;说话的人精神不十分集中时,尤其会如此。因此在这里不必执著,不必坚持用句号或感叹号。

〔31〕 **对**: 原文"Ay, Hamlet."汉译省略"Hamlet",以保留汉语对答的流畅;译"对,哈姆雷特"也无不可,不过在汉语中听来会有点突兀。

国王	你明白朕的好意就行了。[32]
哈姆雷特	我看到洞察的天使。[33] 去英格兰吧。
	再会了，好娘亲。[34]
国王	是疼你的爹，哈姆雷特。[35]
哈姆雷特	是我娘亲。爹跟娘是夫妇。
	夫妇是一体。[36] 所以呀，是我娘亲。 50

---

〔32〕 **你明白……就行了**：Thompson and Taylor 原文"So is it if thou knewst our purposes."Hibbard（295），Jenkins（342）原文为"So is it，if thou knew'st our purposes."两种读法的分别不影响汉译。原文直译是："如果你知道朕的目的，也知道是出于好意。"原文的"we"是君主自称（即所谓的"royal we"），因此译"朕"。

〔33〕 **我看到洞察的天使**：原文"I see a cherub that sees them."**天使**：原文"cherub"，又译"基路伯"（严格说来，cherub 是天使中的一级；不过在这里不必细分）。天使有极强的洞察力。参看《圣经·以西结书》第一章第十八节，第十章第十二节。"them"指上一行的"our purposes"（"朕的好意"），汉译"洞察"省去宾语（them）。在哈姆雷特心目中，"好意"并不是好意，而是诡计；为了保留原文"them"的含蓄，这里省略宾语。哈姆雷特言下之意是：国王的诡计瞒不过天使，因为天使早已洞察。"A mischievous 'antic' speech in which Hamlet both hints his own knowledge and warns Claudius that heaven is watching him"（Edwards，189）。"The cherubim，or second order of angels，excelled in knowledge and keenness of vision. Compare *Paradise Lost* XI. 128-31，'watchful Cherubim; four faces each/Had，like a double Janus，all their shape/Spangled with eyes more numerous than those/Of Argus'"（Hibbard，295）。"A hint that Hamlet perceives more than the King supposes. Cherubim had the gift to 'see truly'（*Troil.* III. ii. 66-7）. Cf. *Mac.* I. vii. 22-4"（Jenkins，342）。

〔34〕 **再会了，好娘亲**：原文"Farewell，dear mother."哈姆雷特在这里继续装疯，称国王为"娘亲"。Thompson and Taylor（365）指出，在一般演出中，哈姆雷特向幕后说这句话。Jenkins（342）也认为哈姆雷特想起母亲；国王会错了意，才说"是疼你的爹，哈姆雷特。"（"Thy loving father，Hamlet."）不过这样诠释，会削弱哈姆雷特的装疯效果。

〔35〕 **是疼你的爹，哈姆雷特**：原文"Thy loving father，Hamlet."有的论者认为，哈姆特前面的话（"Farewell，dear mother."）是对国王说的，因此国王要纠正哈姆雷特。参看 Thompson and Taylor，365。

〔36〕 **夫妇是一体**：原文"Man and wife is one flesh"，是《圣经》典故。Genesis，2. 24："Therefore shall a man leave his father and his mother，and shall cleave unto his wife：and they shall be one flesh."（《创世记》第二章第二十四节："因此，人要离开父母，与妻子连合，二人成为一体。"）；Matthew，19. 5-6："And said，For this cause shall a man leave father and mother，and shall cleave to his wife：and they twain shall be one flesh?"（《马太福音》第十九章第五—六节："并且说：'因此，人要离开父母，与妻子连合，二人成为一体。'这经你们没有念过吗？既然如此，夫妻不再是两个人，乃是一体的了。所以，神配合的，人不可分开。"）；Mark，10. 8："And they twain shall be one flesh：so then they are no more twain，but one flesh."（《马可福音》第十章第八节："'既然如此，夫妻不再是两个人，乃是一体的了。'"）。

好啦，去英格兰！　　　　　　　　　　下

国王　　　　　　　　紧跟着他。[37]

想办法使他快点上船。[38]

不要耽搁，他今晚就要离开。[39]

走吧，跟这件事有关的一切

已经安排好。[40] 请赶紧行事。　　　　　　55

〔众人下，剩下国王〕[41]

英格兰国王啊，[42]丹麦给你的剑伤

犹新，颜色尚红，[43]而你又乐于

---

〔37〕 **紧跟着他**：原文"Follow him at foot. ""at foot"="close after. Abbott (143) compares 'at his heels'"(Jenkins, 342)；"at his heels, i. e. closely"(Thompson and Taylor, 365)。

〔38〕 **想办法……上船**：原文"Tempts him with speed aboard. " "tempt" = "encourage"(Thompson and Taylor, 365)。

〔39〕 **他今晚就要离开**：原文"I'll have him hence tonight. "直译是"我要他今晚就离开。"

〔40〕 **跟这件事……安排好(54-55)**：原文"everything is sealed and done/That else leans on th'affair. ""everything.../That else"="everything else...that"(Jenkins, 342)。"leans on th'affair" = "'appertains to the business' (Kittredge)"(Jenkins, 342)。"leans on"="has a bearing on, appertains to"(Hibbard, 295)。这句的直译是"跟这件有关的其他一切/都已经安排好"；不过按地道汉语的说话习惯，不必这样逐字对译；"else"一词可以按文意省略。原文"sealed"本来有"盖印密封(已成定局)"的意思，在这里为避免让观众感到突兀，意象从略。

〔41〕 **众人下，剩下国王(演出说明)**：原文"*Exeunt all but the King*"是 Q1 的演出说明。Thompson and Taylor (365) 认为应该保留，因为国王以下所说，其他人不应该听到。Hibbard (295) 的看法相同："This essential direction [*Exeunt all but Claudius*], missing from F and Q2, is supplied by Q1. "

〔42〕 **英格兰国王啊**：原文"And England"。"England"="the King of England. Cf. I. i. 51 (Denmark), etc. "(Jenkins, 342)。

〔43〕 **丹麦给你的剑伤/犹新，颜色尚红(56-57)**：原文"Since yet thy cicatrice looks raw and red/After the Danish sword"。**伤**：原文"cicatrice"="scar"(Edwards, 189)；"scar, wound. The assumption is that England has recently been 'wounded' by *the Danish sword* and is therefore more likely to carry out the King's command" (Thompson and Taylor, 365)。

臣服本国。[44] 我对你的感情,要是
你觉得有一点点的价值,[45]而朕的
威权,又使你知所珍爱,[46]你就 60
不会轻视朕的敕令。[47] 敕令
以书信详细指示,把哈姆雷特
立即处死。[48] 不得有违呀,英格兰王![49]
此人像热病,[50]在我的血中沸腾;

---

〔44〕 **而你又乐于/臣服本国(57-58)**: 原文"and thy free awe/Pays homage to us"。"free awe"="voluntary obedience"(Thompson and Taylor, 365);"free"="unconstrained (since there is no longer a Danish army in England)"(Hibbard, 295)。

〔45〕 **我对你的感情……/一点点的价值 (58-59)**: 原文"if my love thou hold'st at aught"。"hold'st at aught"="consider to be of any value"(Thompson and Taylor, 365)。

〔46〕 **而朕的/威权……知所珍爱(59-60)**: 原文"As my great power thereof may give thee sense"。"thereof... sense"="may give you a feeling of the importance of valuing my love"(Edwards, 189);"may give you an appreciation of the importance of valuing my love"(Thompson and Taylor, 365)。

〔47〕 **你就/不会轻视朕的敕令(60-61)**: 原文"thou mayst not coldly set/Our sovereign process"。"coldly set"="set aside with indifference, i. e. ignore"(Thompson and Taylor, 365);"coldly disregard (*OED set v.* 89c)"(Hibbard, 295)。"process"="mandate. Though a *process* is often an actual document, I take the word to refer here to the order which the *letters* contain"(Jenkins, 342)。

〔48〕 **敕令/……立即处死 (61-63)**: 原文"which imports at full/By letters congruing to that effect/The present death of Hamlet.""congruing"为 Q2 原文;F 原文为"coniuring [conjuring]"。Hibbard (295)采 F 版,并为"conjuring"的读法解释:"making a solemn demand. This F reading makes better sense than Q2's *congruing*. The letters are designed to put pressure on the King of England, as distinct from merely spelling out the details of Claudius's 'sovereign process'."Jenkins (342)的看法相反:"congruing to=in accordance with. The reading is supported by *H5* [*King Henry V*] I. ii. 182 (F *Congreeing*, Q *Congrueth*). Those who prefer F *conjuring* point to *conjuration* at V. ii. 38, which may, however, have prompted it.""congruing = agreeing"(Edwards, 190)。Barnet (99), Edwards (190), Jenkins (342), Spencer (159), Thompson and Taylor (366), Wilson (95)都采 Q2 版;Craig (895), Hibbard (295)采 F 版。由于汉语的弹性,汉译可以兼顾两种版本和两种解释。

〔49〕 **不得有违呀,英格兰王**: 原文"Do it, England!"为了照顾地道汉语的说话习惯,这里以反译正,没有把原文直译为"做吧(或"执行啊"),英格兰王!"

〔50〕 **热病**: 原文"hectic"="chronic fever"(Edwards, 190);"fever—not elsewhere in Shakespeare"(Hibbard, 295)。

要由你医治。[51] 在我自知痊愈前， 65
不管多幸运，[52]快乐永不会出现。[53] 下。

〔51〕 **要由你医治：** 原文"And thou must cure me."国王把哈姆雷特喻为身上的疾病，要英格兰王为他治疗；治疗的方法是把哈姆雷特处死。

〔52〕 **不管多幸运：** 原文"Howe'er my haps"="however (good) my fortunes" (Thompson and Taylor, 366)；"no matter what my fortunes have been or may be" (Hibbard, 295)。国王言下之意是：不管自己的运气如何，杀了哈姆雷特，他才会快乐。

〔53〕 **快乐永不会出现：** Q2 原文为"my joys will ne'er begin."F 原文为"my joys were ne'er begun"。Q2 符合语法；F 符合结尾押韵的格律（"And thou must cure me. Till I know 'tis done,/Howe'er my haps, my joys were ne'er begun."）。Barnet (99), Craig (895), Hibbard (295), Jenkins (343), Spencer (159), Wilson (95)都采 F 版；Thompson and Taylor (366)采 Q2 版。Jenkins (343)这样为 F 版辩护："The rhyme seems to authenticate F's otherwise inferior reading."F 版用虚拟语气，意思和 Q2 版相同。汉译可以照顾两种读法。



第　四　幕

第　四　场

丹麦的一个平原。[1]

福廷布拉斯〔、一个将领〕以及军队上，迈步走过舞台。[2]

福廷布拉斯　将军，你替我向丹麦王致意；
告诉他，福廷布拉斯蒙他许可，
要求他履行诺言，让我军越过

---

〔1〕 此场在 Q2 共有 65 行，在 F 只有 8 行(在 Arden Shakespeare Q1/F 是第三幕第七场)。自 1716 年起，这一场演出经常删去，到 19 世纪末叶才恢复原貌。至于场景，则在野外，离王宫不太远。本场的场景说明以 Craig ("A Plain in Denmark")为准。Wilson (95) 的场景是"丹麦港口附近的一个平原"("A plain near to a port in Denmark")。在时间上，第四幕第四场距第四幕第三场不太久。参看 Thompson and Taylor, 366。Hibbard (296)指出，福廷布拉斯与其军队从舞台的入口出场，挥军向前，然后停下，给将领施令，然后率军从舞台另一个入口退下。

〔2〕 **福廷布拉斯〔、一个将领〕以及军队上，迈步走过舞台(演出说明)**：Thompson and Taylor 版原文"*Enter Fortinbras* [*and a Captain*] *with his army over the stage*."Spencer (308)指出，福廷布拉斯像雷厄提斯一样，坐言起行，与优柔寡断的哈姆雷特形成对比。Wilson (95)的演出说明也可参考："*Prince Fortinbras, with his army on the march*"("福廷布拉斯王子率领行进中的军队上")。

丹麦国境。[3] 你知道会师的安排了。[4]
国王陛下如要跟本人磋商， 5
本人在他跟前会向他亲自问候。[5]
这点你告诉他。

将领 末将遵命。

福廷布拉斯 前进时要安静。[6] 〔众人下，剩下将领。〕

哈姆雷特、罗森坎兹、格登斯腾与随从上。

哈姆雷特 将军，这是何方军队？

将领 先生，是挪威军队。

---

〔3〕 **要求他履行诺言，让我军越过/丹麦国境(3-4)**：Q2 原文："Craves the conveyance of a promised march/Over his kingdom."F 原文："Claimes the conveyance of a promised march/Over his kingdom." Hibbard (296) 认为"Claimes〔现代拼法"claims"〕"更像法律用语，在这里较适合。Craig (896)和 Hibbard (296)采用 F 版。汉译以 F 版为准。参看 Thompson and Taylor, 367。有关丹麦国王的诺言，参看汉译 2. 2. 76-78。

〔4〕 **你知道会师的安排了**：原文"You know the rendezvous."="'You know where we have arranged to meet' (perhaps with other forces)"(Thompson and Taylor, 367)。福廷布拉斯的军队，可能有约在先，要与其他军队会师。

〔5〕 **国王陛下如要跟本人磋商/本人在他跟前会向他亲自问候(5-6)**：原文"If that his majesty would aught with us/We shall express our duty in his eye"。**本人……/本人**：原文"us/We"，是英语中的"royal we"，即帝王、君主自称时所用的代词；一般可以译"朕"、"孤王"或"寡人"；不过福廷布拉斯此刻仍是王子，不宜以君主自称。"express our duty"="pay our respects"(Jenkins, 343)；"in his eye"="in his presence. Cf. I. ii. 116 ['Here in the cheer and comfort of our eye'] and n."(Jenkins, 343)。

〔6〕 **前进时要安静**：原文"Go softly on."此语大概是福廷布拉斯向军队说的话(Spencer, 308)。**安静**：Q2 原文为"softly"；F 原文为"safely"。"softly"表示挪威军队越过丹麦国境时不会引起惊扰，也表示福廷布拉斯尊重丹麦国王。"safely"的语调较强硬，表示挪威军队不容许他人对其权威挑战。在这里，福廷布拉斯不宜强硬，否则就有失未来英主的身份(在剧中，莎士比亚笔下的福廷布拉斯显然是位英主，做事果断而得体)。"softly"="gently"(Jenkins, 343)；"circumspectly (being careful not to give offence). Compare Bacon's essay on Dissimulation, 'like the going softly, by one that cannot well see'"(Edwards, 190)。"safely"="without fear of danger or offence (Schmidt)"(Hibbard, 296)。此外参看 Spencer, 308；Thompson and Taylor, 367。Barnet (100), Craig (896), Edwards (190), Jenkins (343), Spencer (159), Thompson and Taylor (367), Wilson (95)采 Q2 版；Hibbard (296)采 F 版。汉译以 Q2 为准。

哈姆雷特 目的何在?[7] 望将军见告。 10
将领 出征波兰。
哈姆雷特 带军的主帅是谁?
将领 老挪威王的侄子福廷布拉斯。
哈姆雷特 出征的目的地是波兰中部[8]
还是边境某一城堡?[9] 15
将领 老实奉告,不必添枝加叶:[10]
我们要得到一小幅土地,[11]求的是
征服之名,并没有实际利益。
付五块铜板——五块——我也不会租;[12]

---

〔7〕 **目的何在?**:原文"How purposed, sir"。汉译不再重复"sir",以照顾地道汉语的说话习惯。

〔8〕 **中部**:原文"main"="mainland, major part of the country"(Thompson and Taylor, 368)。

〔9〕 **边境某一城堡**:原文"frontier",意为"frontier-fortress"(Spencer, 308)。

〔10〕 **不必添枝加叶**:原文"with no addition"。"addition"="exaggeration"(Hibbard, 362);"four syllables: add-it-i-on"(Thompson and Taylor, 368);"fine words to exaggerate the matter"(Spencer, 308)。

〔11〕 **我们要得到一小幅土地**:原文"We go to gain a little patch of ground"。Jenkins (527-28)指出,原文从这行(Jenkins 版 18 行)至 25 行(Jenkins 版 26 行)("Will not debate the question of this straw!"),所讨论的主题在蒙丹雅(Montaigne,一译"蒙田";"蒙田"近 Montaigne 的英语发音而不近法语原音)作品中也有出现。Wilson (221)指出,公元 1601 年 7 月 2 日—1602 年春,英国军队曾经英勇捍卫奥斯坦德(Ostend),抵抗西班牙军的进攻,伤亡惨重。战事继续至 1604 年 9 月。莎士比亚在这里肯定想起这一战事。由此可知,《哈姆雷特》应该完成于 1601 年夏秋之间。

〔12〕 **付五块铜板——五块——我也不会租**:原文"To pay five ducats-five-I would not farm it"。Spencer (308)的解释是:"The repeated numeral emphasizes its smallness: it would not be worth paying an annual rent of a mere five ducats (a coin worth about nine shillings) for the lease of the land as a farm.""(Theobald and others emend to 'five ducats' fine', i. e. rent of five ducats.)"(Thompson and Taylor, 368)。Jenkins (344)指出,原文第二个"five",论者一般认为是前一个"five"的重复,表示说话者的轻蔑。Theobald 和另一些学者则把"five"修订为"fine"。但是说服力不强。汉译采 Jenkins 的论点,以"five"这一读法为准。**租**:原文"farm"="rent (*OED v.*[2] 1a)"(Hibbard, 362)。

	把它卖掉，[13]挪威国王或波兰国王[14]	20
	所得到的价钱，也不会更高。[15]	
哈姆雷特	那么，波兰国王就不必防守啦。	
将领	啊，那里已经有军队驻守。	
	两千个生灵再加两万块铜板，	
	就要为鸡毛蒜皮的争端较量。[16]	25

---

〔13〕 **卖掉**：原文"sold in fee"。"in fee" = "in fee simple, with absolute possession"(Hibbard, 362)。英国法律有"hold in fee (simple)"一语，指"拥有无条件继承的权利"；又有"fee simple"一语，指"(处置权不受限制的)土地绝对所有权；无条件继承的不动产(权)〔继承人身份不受限制〕，继承者身分不受限制的不动产权。"(郑易里、曹诚修，495)。中国社会的买卖不会分得这么细；汉译也就以泛指方式译原文的具体细节。在郑易里、曹诚修的解释中，"身份"和"身分"同时出现。今日，"身分"和"身份"虽然相通，但是在同一词条中，不宜两者并用，破坏体例的统一。

〔14〕 **挪威国王或波兰国王**：原文"Norway or the Pole" = "i. e. the King of Norway or the King of Poland"(Hibbard, 362)。

〔15〕 **更高**：原文"ranker"="higher, more abundant"(Thompson and Taylor, 368)。

〔16〕 **两千个生灵……较量(24-25)**：原文"Two thousand souls and twenty thousand ducats/Will not debate the question of this straw."在 Q2，这两行是哈姆雷特的台词；Hibbard (363)把这两行当作将领的台词，并且指出，莎士比亚在处理台词和说台词者的过程中可能不太准确(在 Q2 版 3. 4. 53，莎士比亚的行序就有错误(Hibbard 用"mislineation"一词))；掌握有关军事资料(包括"两万块铜板"("twenty thousand ducats")这一细节)的应该是将领，而不是探询消息的哈姆雷特。Hibbard 的说法可信。此外参看 Thompson and Taylor, 368-69; Spencer, 308。**就要……较量**：Q2 原文"Will not debate"。Hibbard (363)把"not"改为"now"，文理比较通顺。汉译以 Hibbard 的修订为准。Jenkins (344)在"this straw"之后加感叹号("Two thousand souls and twenty thousand ducats/Will not debate the question of this straw!")，认为这句话是哈姆雷特感慨之言，并且指出："Apparently an exclamation of astonishment. It has not been demonstrated that *debate* (= contest) can signify *decide* or *settle* by combat (Schmidt, Kittredge). This sense seems in any case inappropriate for Hamlet, but would fit with a proposal to transfer these lines to the Captain (*Gentleman's Mag.*, LX, 403).""Will not debate the question"="Are not enough to fight out the dispute"(Edwards, 191)。Jenkins 的论点不若 Hibbard 的论点强。莎士比亚是比喻的超级大师，以"debate"比喻争战，观众或读者都会讶异。也就是说，"*debate* (= contest) can signify *decide* or *settle* by combat"已经浅显不过，不证自明，无需论者证明("demonstrated")。因此尽管 Barnet (101), Craig (896), Edwards (191), Jenkins (344), Spencer (160), Thompson and Taylor (368-69), Wilson (96)都采 Q2，汉译采 Hibbard 所主张的修订。**鸡毛蒜皮的争端**：原文"the question of this straw"，指小如稻秆或麦秆的问题，是英语中的成语；汉译以成语翻译，不再保留稻秆或麦秆意象。"straw"="proverbially worthless (Tilley S918)"(Hibbard, 363)。

哈姆雷特　太平盛世的奢侈会变肿化脓，[17]
在体内发作，外面却没有迹象
显示死因。将军，在下谢谢你。
将领　先生，上帝保佑你。[18]　〔下。〕
罗森坎兹　走吧，殿下。
哈姆雷特　你们先走，我马上就来。　30
〔罗森坎兹、格登斯腾与众人离开。〕[19]
怎么所有的事件都在控诉我，[20]

---

〔17〕 **太平盛世的奢侈会变肿化脓**：原文"This is th'impostume of much wealth and peace"。"impostume"＝"abscess, purulent swelling. Compare 'bladders full of imposthume' (*Troilus* 5. 1. 20)"(Hibbard, 363)；"abscess; 'an inward swelling full of corrupt matter' (Cotgrave, *v.* Apostume)"(Jenkins, 344)。Jenkins (528)在详注里对"impostume"有进一步解释："More properly *apostume* (L. *apostema*), this was the regular word for any kind of swelling in any part of the body. Hence an attempt to interpret it as cancer (*SQ* [*Shakespeare Quarterly*], XX, 88-90) is not justified." Wilson (221)指出，哈姆雷特的说法也见于其他作家的作品："Nashe expresses a similar idea in *Pierce Penilesse* (McKerrow's *Nashe*, i. 211), 'There is a certaine waste of the people for whome there is no vse, but warre... if the affayres of the State be such, as cannot exhale all these corrupt excrements.'"意思是：一个国家太富裕，资源无处可用，就会用诸战争。

〔18〕 **上帝保佑你**：原文"God buy you"。Thompson and Taylor (233)这样注释2. 1. 66 的"God buy ye"："not uncommon abbreviation of 'God be with you' ('goodbye') found in both Q2 (see 2. 2. 484 and 4. 5. 192) and F; Hibbard points out the potential for confusion with the meaning 'God redeem you'."原文说得特别，因此不译常见的"再见"或"再会"。

〔19〕 **罗森坎兹、格登斯腾与众人离开（演出说明）**：Thompson and Taylor (369)原文为"*Rosencrantz, Guildenstern and the others move away*"。Q2 在这里没有演出说明。汉译以 Thompson and Taylor 所加为准。Craig (896)的演出说明为："*Exeunt all except Hamlet*"；Edwards (191)，Hibbard (363)，Jenkins (345)的演出说明为"*Exeunt all but Hamlet*"；Wilson (96)的演出说明为"*Rosencrantz, Guildenstern and the rest pass on*"，意思也差不多。不过 Thompson and Taylor (369)指出，国王在 4. 3. 51 (Thompson and Taylor 版行序)叫罗森坎兹和格登斯腾"紧跟着[哈姆雷特]"("Follow him at foot")，在这里二人却离开他，会叫观众奇怪；因此两人应该在舞台的不远处监视哈姆雷特。这一论点可供导演参考。

〔20〕 从这行起到本场结尾（原文"How all occasions do inform against me [...] My thoughts be bloody or be nothing worth."），是哈姆雷特的独白，在 F 版删去。有关各编辑、学者对这段独白的看法，参看 Thompson and Taylor, 369。**所有的事件**：原文"all occasions"。"occasions"＝"chance encounters"(Hibbard, 363)。"inform against"＝"accuse, bring charges against"(Thompson and Taylor, 370)。

鞭策我变钝的复仇之心![21] 要是一个人
以睡眠、吃喝为上,虚度光阴,
他还是个人吗? 只是头畜生罢了。[22]
我们有广博的心智,[23]能前瞻,能后顾。[24] 35
创造我们的造物主,赐我们这能力、
这神圣的理智,肯定不是要它们

---

〔21〕 **鞭策:** 原文"spur",直译是"用靴刺踢〔马〕"(郑易里、曹诚修,1347)。

〔22〕 **要是一个人……畜生罢了(32-34):** 原文"What is a man/If his chief good and market of his time/Be but to sleep and feed? A beast-no more. ""good and market of"="(hendiadys) advantage gained from the disposal of"(Jenkins, 345);"market"="advantage, profit (Johnson glosses *market of his time* 'that for which he sells his time')"(Thompson and Taylor, 370);"market of his time"="i. e. best use of his time, that for which he sells his time"(Hibbard, 363)。译文以"为上"同时译"good"和"market"。Hibbard (363) 解释"If his chief good and market of his time/Be but to sleep and feed"时引用了西塞罗:"Nashe renders this notion, which goes back ultimately to Cicero's *De Natura Deorum*, i. 20. 53, thus: 'Cicero saith, *summum bonum* consists in *omnium rerum vacatione*, that it is the chiefest felicity that may be, to rest from all labours' (*Summer's Last Will and Testament* 285-7—Nashe, iii. 242). "Hibbard (363)同时指出,莎士比亚这一段的措辞,与马斯顿(Marston)的作品极为相近:"There seems to be an echo here of some lines from Marston's *Histriomastix*: 'What [i. e. How] is a man superior to a beast/But for his mind? Nor that ennobles him/While he dejects his reason, making it/The slave unto his brutish appetite' (Harvey Wood, iii. 248). The idea was, of course, a commonplace of the time; but Shakespeare's phrasing of it is remarkably close to Marston's. "

〔23〕 **广博的心智:** 原文"large discourse"="faculty of reasoning"(Edwards, 191);"capacious powers of reasoning"(Hibbard, 363);"extensive powers of thought or reasoning"(Thompson and Taylor, 370)。"discourse"="power of reasoning. 'The act of the understanding, by which it passes from premises to consequences' (Johnson, *Dict.*)"(Jenkins, 345)。

〔24〕 **能前瞻,能后顾:** 原文"Looking before and after"。这一说法可以上溯至荷马。Jenkins (528) 指出:"As Theobald notes, this is Homeric (*Iliad*, III. 109, XVIII. 250). But the *locus classicus* is Cicero's *De Officiis*, which specifically links man's power to regard both past and future with his possession of the gift of reason [..]. "荷马《伊利昂纪》第三卷 109—110 行原文为"οἷς δ' ὁ γέρων μετέῃσιν, ἅμα πρόσσω καὶ ὀπίσσω / λεύσσει, ὅπως ὄχ' ἄριστα μετ' ἀμφοτέροισι γένηται. "("不过,老人不管参与何事,都会前瞻后顾,/以求事情的发展对两方都属上佳")。第十八卷 249—250 行原文如下:"τοῖσι δὲ Πουλυδάμας πεπνυμένος ἦρχ' ἀγορεύειν / Πανθοΐδης· ὁ γὰρ οἶος ὅρα πρόσσω καὶ ὀπίσσω·. "("于是,众人之中,潘图斯之子——精明的普吕达马斯——首先发言,/ 因为只有他能够同时前瞻后顾")。

废置发霉。[25] 我有理由、有决心、
有力量、有办法复仇,[26]却仍在说,
复仇行动要稍候,[27]究竟是什么 40
原因呢? 是因为我浑噩如野兽,[28]
还是怯懦优柔、谨小慎微?[29]
细加分析,谨小慎微,只有
四分之一是谨慎,四分之三
总是胆怯。[30] 明显如地球的例子在催我——[31] 45
你看,为了弹丸之地,[32]一个

---

〔25〕 **发霉**: 原文"fust"="grow mouldy; not elsewhere in Shakespeare" (Hibbard, 364);"become musty"(Jenkins, 345);"grow musty, decay"(Thompson and Taylor, 370)。

〔26〕 **有力量、有办法复仇**: 原文"I have strength and means/To do't"。Thompson and Taylor (370)感到奇怪,哈姆雷特就要被人护送出国,何以仍说自己"有力量、有办法复仇"。

〔27〕 **要稍候**: 原文"to do"="i. e. to be done (Abbott 359)"(Hibbard, 364);"i. e. still to be done"(Thompson and Taylor, 370)

〔28〕 **浑噩如野兽**: 原文"Bestial oblivion"="animal-like inability to retain past impressions"(Spencer, 309);"oblivion"="forgetfulness"(Edwards, 191)。汉译用了移位法。

〔29〕 **还是怯懦优柔、谨小慎微?**: 原文"or some craven scruple/Of thinking too precisely on th'event"。"craven"="cowardly"(Edwards, 191)。"precisely"="scrupulously, pedantically"(Edwards, 191)。"event"="result, consequence" (Edwards, 191);"outcome"(Hibbard, 364)。

〔30〕 **细加分析,谨小慎微……胆怯(43-45)**: 原文"thinking too precisely on th'event/(A thought which quartered hath but one part wisdom/And ever three parts coward)"。Spencer (370)指出,哈姆雷特说得切当中肯,没有自欺欺人,如实分析了自己的感受和动机。在 Barnet (101), Edwards (191), Hibbard (364), Jenkins (345), Spencer (161), Wilson (97),原文的"A thought"之前和"coward"之后用破折号:"thinking too precisely on th'event /—A thought which quartered hath but one part wisdom/And ever three parts coward—"; Thompson and Taylor (371)用括号;Craig (896)用逗号。Jenkins (345) 指出,前人也有类似的说法:"Cf. Florio's Montaigne (1. 23): 'A *wisdom* so tenderly precise, and so *precisely* circumspect, is a mortal enemy to haughty executions'."

〔31〕 **明显**: 原文"gross"="evident, obvious"(*OED a*. 3);"palpable, obvious" (Edwards, 192; Thompson and Taylor, 370)。

〔32〕 **弹丸之地**: 原文"an eggshell"="proverbially worthless (Tilley, E95, like the *straw* of 25 and 54)"(Thompson and Taylor, 371)。

娇弱王子,[33]也能大事张罗,
率大军而来。[34] 他的志气,因雄心
而高涨,[35]向未知的事件扮鬼脸,[36]
置血肉之躯,置未卜的生死 50
于度外,不顾命运、死亡、危险的
一切威胁。[37] 不错,伟人不会因小事
而动气;可是,一旦事关荣辱,
即使鸡毛蒜皮,也会叫他

---

〔33〕 **娇弱**:原文"delicate and tender"。Thompson and Taylor (370)评语:"These seem inappropriate adjectives to apply to Fortinbras, who is described by Horatio as being 'Of unimproved mettle, hot and full,' at 1. 1. 95 and whose actions in Act 5 reveal him to be politically astute; perhaps, however, the implication is that he is highly sensitive to questions of honour. Polonius has punned on *tender* at 1. 3. 102-8 and Shakespeare plays on 'tender heir' and 'tender chorl' in *Son* 1."哈姆雷特形容福廷布拉斯"娇弱",是故意如此,以责备自己不济;意为:娇弱如福廷布拉斯都能坐言起行,我却优柔寡断,未能把复仇的决心付诸行动。——多窝囊啊!

〔34〕 **大事张罗,/率大军而来(47-48)**:原文"this army of such mass and charge, led by [...]"。汉译用了移位法。"mass and charge"="size and expense"(Edwards, 192)。

〔35〕 **高涨**:原文"puffed"="inflated"(Edwards, 192);"inspired"(Hibbard, 364);"inflated, inspired"(Thompson and Taylor, 371)。

〔36〕 **向未知的事件扮鬼脸**:原文"Makes mouths at the invisible event"。"Makes mouths at"="makes faces at, laughs at (as at 2. 2. 301)"(Thompson and Taylor, 371);"invisible event"="unforeseeable outcome"(Jenkins, 345)。

〔37〕 **威胁**:原文"dare"="i. e. can threaten"(Thompson and Taylor, 371);"can do, may do (Schmidt)"(Hibbard, 364)。

毅然起来抗争。[38] 我还是人吗？ 55
父亲遭杀害，母亲遭玷污，[39]是情
是理都有足够的理由发怒，[40]
却什么都不理；[41]眼看两万人[42]

---

〔38〕 **伟人不会因小事/……毅然起来抗争(52-55)**："Rightly to be great/Is not to stir without great argument/But greatly to find quarrel in a straw/When honour's at the stake."这句话有不同的解释。"i. e. true greatness does not consist in refraining from action when there is no compelling cause to act, but in finding a compelling cause in the merest trifle when one's honour is in question"(Hibbard, 364)；"The construction is that true greatness is *not* this *but* that; and the single negative requires to be taken in a double sense—i. e. *Is not to stir* = Is not not to sitr, as Capell read"(Jenkins, 346)。Edwards (192)像 Hibbard 和 Jenkins 一样，也认为"Is not to stir"是双重否定(double negative)；Jenkins (528-29)在详注里对这一解法有详细讨论，并且列举了历来各家的说法；不过结论有点牵强。其实，Spencer (310)和 Wilson (221)的说法不必兜圈子，已经说出了哈姆雷特的意思："true greatness does not consist in rushing into action on account of any trivial cause; but when the cause is one involving honour, it is noble to act, however trivial the subject of dispute may be"(Spencer 310)；"i. e. Fighting for trifles is mere pugnacity, not greatness; but it *is* greatness to fight instantly and for a trifle when honour is at stake (after Furness)"(Wilson, 221)。此外参看 Thompson and Taylor, 371。**伟人**：原文"greatness"。汉译用了移位法，没有直译抽象名词"greatness"。**事关荣辱**：原文"When honour's at the stake"。Edwards (192)指出，"at the stake"是赌博意象；不过这一意象由于习用已久，今日已经失去原来的生命，就像一般英国人，平常说"at stake"不会想到赌博。在汉语里，如要直译原文意象，自然可以说"事关输赢"，不过这样一来，原文的重大决定就变得琐碎，庄重就变成滑稽。

〔39〕 **母亲遭玷污**：原文"a mother stained"。哈姆雷特的意思是：母亲遭叔父克罗狄奥斯玷污。

〔40〕 **是情/是理都有足够的理由发怒(56-57)**：原文"Excitements of my reason and my blood"。"Excitements"＝"motives to incite"(Thompson and Taylor, 371)；"incentives, motives for action (*OED* 3a)"(Hibbard, 364)。

〔41〕 **却什么都不理**：原文"And let all sleep"。直译是"却让一切睡觉"。

〔42〕 **两万人**：原文"twenty thousand men"。上文没有指出福廷布拉斯的军队是两万人；挪威将领在上文(24 行)只说"两千个生灵再加两万块铜板"("Two thousand souls and twenty thousand ducats")；莎士比亚混淆了两千跟两万。Hibbard (364) 指出："Shakespeare, casual about numbers, seems to have attached the figure for *ducats* (l. 17) to the *men*."有的论者认为，混淆数目的是哈姆雷特，不是莎士比亚；也就是说，莎士比亚故意要剧中角色混淆数目，不过 Jenkins (346)不同意这一说法："Contrast l. 25 〔汉译和 Thompson and Taylor 版是 24 行〕. I fear we must ascribe the confusion to Shakespeare, often lax with numbers, rather than (with Verity) to Hamlet."

受了虚幻的荣辱播弄，[43]就要
从容赴死，把进入坟墓当做 60
上床睡觉；[44]所争的土地，不足以
供他们决胜负；[45]不足以埋葬死者，[46]
做死者的墓穴。面对他们，
我怎能不羞愧呢？啊，从这一刻开始，
心地要狠，不然就一文不值。 下。[47] 65

---

〔43〕 **受了虚幻的荣辱播弄**：原文"for a fantasy and trick of fame"。"fantasy"="illusion. The 'honour' (l. 56〔汉译53行的"荣辱"〕) is, after all, insubstantial. Cf. II. ii. 546, 'fiction...dream'"(Jenkins, 346)。"trick"="(1) toy, trifle (cf. *Shr.* [*The Taming of the Shrew*] IV. iii. 67, 'A knack, a toy, a trick, a baby's cap'); but with something also of (2) deceit, pretence"(Jenkins, 346)。

〔44〕 **就要/……上床睡觉(59-61)**：原文"The imminent death [...] Go to their graves like beds"。这是大幅度离心翻译："就要"译"imminent"；"从容"译"两万人"("twenty thousand men")视死如归的精神(这一精神在原文中由"Go to their graves like beds"间接传达)。"赴"以动词译形容词"imminent"，同时把"imminent"("即将来临")的视角改变，变成"即将前赴"。结果主客异位：原文是死亡为主动；译文是将死的"两万人"为主动。"As in 'To be or not to be', Hamlet employs the proverbial association of sleep with death (see Dent, B192. 1)"(Thompson and Taylor, 371)。

〔45〕 **不足以/供他们决胜负(61-62)**：原文"Whereon the numbers cannot try the cause"="not big enough to hold all those who fight for it"(Jenkins, 346)。意思是：这些士兵不惧死亡，为了一小幅土地而鏖战；而那幅土地的面积太小，不足以成为他们决胜负的战场。

〔46〕 **埋葬死者**：原文"continent/To hide the slain"。"continent"="container. Cf. V. ii. 111 ['continent of what part a gentleman would see']"(Jenkins, 346); "container (*OED sb.* 1)"(Hibbard, 365)。"hide"="i. e. provide burial space for"(Thompson and Taylor, 372)。

〔47〕 **下(演出说明)**：Thompson and Taylor 版的演出说明是"*Exeunt*"(众人下)；Q2 的演出说明是"*Exit*"，Barnet (102)，Craig (896)都采 Q2 版；María Valverde (84)的"*Se va*"是"*Exit*"的西班牙语译法。Wilson (97)的演出说明是"*he follows on*"。汉译以 Q2 为准。如按 Thompson and Taylor 的演出说明，舞台上可能有军士走过，然后退下。

丹麦王子哈姆雷特的悲剧

第　四　幕

第　五　场[1]

王宫中的一个房间。[2]

王后、贺雷修及一名侍从上。[3]

---

〔1〕 此场在 Q2 有 211 行，在 F 有 214 行（在 Ard Q1/F 是第四幕第一场），Q1 有 129 行（第十三场）。地点：王宫中的一个房间。时间：与第四场应该相隔一段时间，因为就剧情而言，欧菲丽亚、雷厄提斯已得悉父亲的噩耗，雷厄提斯已经从法国归来。正因为如此，有的版本以这场为第四幕的开头。在不少演出中，演员都换了戏服，王宫的人都为波伦纽斯致哀。参看 Thompson and Taylor，372。在 Wilson（97）第四幕第四场的结尾，有"Some weeks pass"一语。因此，按 Wilson 版本，第四幕第五场和第四幕第四场相隔大约数星期。Hibbard（296）认为相隔数天。

〔2〕 **王宫中的一个房间**：场景按 Thompson and Taylor（372）的注释加入。Wilson（98）的场景是："A room in the castle of Elsinore"。

〔3〕 Thompson and Taylor（372）的演出说明是："*Enter Horatio, Queen and a Gentleman.*"Craig（896）的演出说明是："*Enter Queen, Horatio, and a Gentleman.*"次序有别。汉译以 Craig 为准，因为王后地位较高，应该先上。Wilson（98）的演出说明是："*The Queen with her ladies, Horatio and a gentleman*"。Jenkins（347）对角色的多少有以下评语："F's wish to save cast found an obvious opportunity here. Yet the dialogue requires a second speaker other than the Queen at ll. 14-15. The role of attendant on or adviser to the Queen is, however, a strange one for Horatio, and the dramatist appears to forget him after l. 16."

王后 我不会跟她说话。[4]

侍从 她态度坚决,简直是精神恍惚;[5]
神志叫人怜悯。[6]

王后 她要怎么样?

侍从 她一再提到父亲,说,听人讲,
世间多险诈,还嗯嗯不停地捶胸,[7] 5
鸡毛蒜皮也怀疑,[8]说话含糊,[9]
似通非通,言词不知所云;[10]
可是,杂乱无章中又叫人听出

---

〔4〕 **我不会跟她说话**:原文"I will not speak with her."Q2 和 F 版在欧菲丽亚出场前,王后都没有提到她的名字。在 Q1 版里,王后直接提到欧菲丽亚之名。

〔5〕 **精神恍惚**:原文"distracted"="out of her mind"(Jenkins, 347);"mad (*OED ppl. a.* 4)"(Hibbard, 296)。

〔6〕 **她态度……叫人怜悯(2-3)**:原文"She is importunate—indeed, distract. / Her mood will needs be pitied."在某些现代演出中,侍从是女的。在 F 版中,侍从的台词由贺雷修说。在 Q1 的这一场(第十三场),删去了开场时贺雷修和侍从所说的台词。参看 Thompson and Taylor, 372。"mood"="state of mind"(Thompson and Taylor, 373)。

〔7〕 **嗯嗯不停**:原文"hems"="says 'hem'. Perhaps the Gentleman implies that she makes inarticulate noises"(Thompson and Taylor, 373);"She makes a noise like 'hmm', confirming her knowledge that *There's tricks i'th'world*"(Spencer, 310)。

〔8〕 **鸡毛蒜皮也怀疑**:原文"Spurns enviously at straws",有两种解释:"[spurns] (with her foot)""spitefully"at"trifles"(Spencer, 311);"reacts suspiciously to trivial things"(Thompson and Taylor, 373)。Hibbard (297)和 Jenkins (347)的解释大致与 Spencer 的解释相同。汉译以第二种解释为准。

〔9〕 **说话含糊**:原文"speaks things in doubt"。"in doubt"="of uncertain meaning"(Edwards, 193);"i. e. that make no obvious sense"(Hibbard, 297);"with no clear meaning"(Jenkins, 347);"of doubtful or uncertain meaning"(Thompson and Taylor, 373)。

〔10〕 **言词不知所云**:原文"Her speech is nothing"。"nothing"="nonsense"(Hibbard, 297; Jenkins, 347; Thompson and Taylor, 374)。

文理。[11] 听她说话的人会猜度，[12]
把话语拼凑起来，穿凿附会。[13] 10
她说话时，眨眼、点头、做手势，
的确会叫人别有用心地瞎猜——

〔11〕 **杂乱无章中又叫人听出/文理(8-9)**：原文"Yet the unshaped use of it doth move/The hearers to collection."" "unshaped use" = "incoherent manner" (Hibbard, 297)；"unshaped"，双音节，念"unshapèd"(Hibbard, 297; Spencer, 311; Thompson and Taylor, 373)，与行中其余音节组成五音步。**听出文理**："move [...] to collection"。"collection"="making something coherent of it; putting their own interpretation on it (*OED* 5). Compare *Cymbeline* 5. 5. 431-2, 'so from sense... that I can/Make no collection of it'"(Hibbard, 297)；"putting together (of the 'unshaped' fragments), gathering by inference"(Jenkins, 347)。

〔12〕 **猜度**：原文"ayme [aim]"(="aim, guess, conjecture")为 F 版；Q2 版为"yawn"("gape with surprise"之意)，也说得通。"Q2's 'yawn at', meaning 'are bewildered by' (Schmidt) also makes good sense"(Hibbard, 297)。Jenkins (347)对 Q2 的读法有保留。Barnet (103), Thompson and Taylor (373) 采 Q2 版；Craig (896), Hibbard (297), Jenkins (347), Spencer (162), Wells *et al.* (706), Wilson (98)采 F 版。参看 Thompson and Taylor, 373; Spencer, 311。汉译以 F 版为准。

〔13〕 **把话语拼凑起来，穿凿附会**：原文"And botch the words up fit to their own thoughts"。"botch... thoughts" = "patch the words together clumsily to match their own guesses. Blake (4. 4. 10) classifies *botch up* as a phrasal verb and compares *TN* [*Twelfth Night*] 4. 1. 55-6, 'how many fruitless pranks/This ruffian hath botch'd up.'" (Thompson and Taylor, 373)。

	尽管他们不能够确定真相。[14]	
贺雷修	最好跟她谈谈，不然她可能	
	向不轨之徒散布危险的传言。[15]	15
王后	让她进来。[16] 〔侍从下。〕	
	〔旁白〕	

〔14〕 **她说话时……确定真相(11-13)**：原文"Which, as her winks and nods and gestures yield them,/Indeed would make one think there might be thought,/Though nothing sure, yet much unhappily."“Which”的先行词(antecedent)为上一行“And botch the words up fit to their own thoughts”中的“words”。“much unhappily”有多种解释："unhappily"="perhaps just 'awkwardly', or, judging by Horatio's response, 'maliciously'. The implication seems to be that Ophelia's words may cause people with *ill-breeding minds* to question the circumstances of Polonius' death and thereby cause trouble for the King and Queen"(Thompson and Taylor, 373);"clumsily"(Edwards, 193);"very unskilfully"(Spencer, 311);"The word seems to conflate two different senses: (1) mischievously, maliciously (*OED* 3) (2) unpleasantly near the truth (*OED* 4)"(Hibbard, 297)。汉译以"maliciously"这一解释为准。在"though"之后有"yet";"yet"所支配的部分应该与"though"所支配的部分("nothing sure")相反："awkwardly","very unskilfully"。"there might be thought,/Though nothing sure, yet much unhappily"有不同的解释，Jenkins (347-48)认为"thought"是过去分词："Though *thought* might at first be taken for a noun referring to the intended meaning of Ophelia's words, the complement (l. 13) shows it to be a past pple. A great deal could be mischievously (*unhappily*), though nothing certainly, supposed." Thompson and Taylor (373)这样解释"thought"："Editors insist that this is a participle (=intended or supposed), though it can also be read and spoken as a noun (=thoughtful or coherent content). If the former, it is Ophelia's observers who are doing the thinking; if the latter, Ophelia herself."汉译以 Jenkins 的解释为准，同时兼顾"unhappily"的两种解释："别有用心"译"mischievously, maliciously"(Hibbard, 297; Thompson and Taylor, 373);"瞎"译"clumsily"(Edwards, 193)和"unskilfully"(Spencer, 311)。至于第三义，即"unpleasantly near the truth"(Hibbard, 297)，在剧中似乎较牵强，汉译没有采纳。

〔15〕 **不轨**：原文"ill-breeding"="prone to breed evil, mischief-making"(Jenkins, 348)。

〔16〕 在 Q2 版中，14-16 行由贺雷修说。在 F 版中，14-16 行都由王后说。Jenkins (348), Edwards (193), Wilson (98)把 14-15 行给贺雷修说，把 16 行给王后说。Jenkins (348)的理由是：只有王后有权叫欧菲丽亚"进来"。Barnet (103)和 Craig (374)版与 Jenkins 版相同。Spencer 和 Thompson and Taylor 都认为，如果贺雷修说 16 行，就是请求，王后就要在演出时表示同意。参看 Spencer, 311; Thompson and Taylor, 374。Thompson and Taylor (374) 还指出，贺雷修这一角色颇为奇特，因为他虽是哈姆雷特的心腹朋友，国王却没有怀疑他。

犯罪者,有罪心。[17] 我的罪心看来,
每件小事情都在预示大灾害。[18]
犯罪者满心害怕,自我招审查,[19]
越是怕东窗事发,东窗就事发。[20] 20

欧菲丽亚上,精神错乱。[21]

欧菲丽亚 丹麦美丽的陛下去了哪里?[22]

---

[17] **犯罪者,有罪心**:原文"as sin's true nature is",意为"in accordance with the reality of the state of sinfulness"(Thompson and Taylor, 374);"as is characteristic of someone in a state of sin"(Spencer, 311)。

[18] **小事情**:原文"toy"="trivial thing"(Thompson and Taylor, 374);"trifling event"(Spencer, 311)。从这一用词可以看出,王后还未意识到欧菲丽亚发疯有多严重。参看 Thompson and Taylor, 374; Spencer, 311。**大灾害**:原文"amiss",意为"misfortune"(Spencer, 311);"disaster"(Thompson and Taylor, 374)。

[19] **犯罪者满心害怕,自我招审查**:原文"So full of artless jealousy is guilt"。"artless jealousy"="unskilled (i. e. self-incriminating) apprehension"(Thompson and Taylor, 375)。

[20] 在 Q2 中,17-20 各行都有引号,表示是引语;Thompson and Taylor (374)认为这四行可能是当时的谚语或引语;四行押韵,更证明这一猜测有理。**越是怕东窗事发,东窗就事发**:原文"It spills itself in fearing to be spilt."意为"Guilt produces such paranoia that it betrays itself by its very own fear of betrayal" (Thompson and Taylor, 375);"i. e. the guilty are so full of irrepressible mistrust that they give themselves away by their obvious fear of doing so"(Hibbard, 297)。就这几句旁白,Thompson and Taylor (374)有这样的按语:"The Queen's aside indicates a new awareness of guilt following on from 3. 4."

[21] **欧菲丽亚上,精神错乱(演出说明)**:原文"*Enter Ophelia distracted.*"是 F 版的演出说明;Q2 的演出说明是"*Enter Ophelia.*"(紧接 16 行["让她进来"("Let her come in")],次序有别)。Q1 的演出说明是:"*Enter Ofelia playing on a Lute, and her haire downe singing.*"在许多演出中,欧菲丽亚头发凌乱(表示精神错乱),穿白衣。参看 Thompson and Taylor, 374。Wilson (98)的演出说明较详细,可供导演参考:"*The gentleman returns with Ophelia, distracted, a lute in her hands and her hair about her shoulders*"。有关演出时欧菲丽亚所唱的曲谱,参看 Hibbard, 379-81,"Appendix D The Music for the Songs"。

[22] **丹麦……去了哪里**:这句原文为"Where is the beauteous majesty of Denmark?"有各种解释:可以指王后;可以指王后未有犯罪感时的美丽颜容;也可以指丹麦国王,以显示欧菲丽亚淆乱了国王和王后的分别,下启其后(Thompson and Taylor 版 72-73 行)的"Sweet ladies, goodnight, goodnight."(Thompson and Taylor 版 72 行)。欧菲丽亚精神错乱后能不能认出其他角色,是学者、导演关注的问题。参看 Spencer, 311-12; Thompson and Taylor, 375。

王后　　怎么啦？欧菲丽亚。

欧菲丽亚　（唱歌）

怎能知你心上人[23]
知他跟人有区分？
手拿朝圣杖，头戴朝圣帽，　　25
所穿草鞋也是草。[24]

王后　　天哪，好姑娘，这首歌是什么意思？[25]

欧菲丽亚　你说什么？[26] 哦，请你仔细听。[27]

（唱歌）

夫人哪，他一死就归西，
一死归西不用提。　　30
头上草皮草青青，

---

[23] **怎能知你心上人/……所穿草鞋也是草(23-26)**：原文"How should I your true love know/From another one? /By his cockle hat and staff/And his sandal shoon."是一首歌（下文欧菲丽亚所唱是同一首歌的其余部分），曾流行一时，讲述一个女子失去情人。由欧菲丽亚唱出，反映她既受丧父之痛打击，也受哈姆雷特的态度影响。演出时音乐该如何处理，欧菲丽亚是否该拿古琵琶……这类问题，学者都有论及。在歌中，欧菲丽亚似乎因父亲遇害，因哈姆雷特跟她疏远而精神失常；不过她似乎混淆了父亲和情人的身份。光就剧情而言，观众无从肯定，欧菲丽亚是否知道哈姆雷特是杀害波伦纽斯的凶手。参看 Edwards, 194; Jenkins, 529-31 详注; Spencer, 312; Thompson and Taylor, 375。歌曲翻译时为了音乐效果，在形式上稍加调整。原文第 2 行的"one"与第 4 行的"shoon"押辅音韵；汉译没有保留同一效果。

[24] **朝圣帽**：原文"cockle hat"，指"（朝香者）以海扇壳装饰的帽子"（郑易里、曹诚修，261）。戴这顶帽子的人，都到过西班牙西北科姆坡斯特拉（Compostela）向圣雅各之墓朝圣。**草鞋**：原文"sandal shoon"。"shoon"＝"shoes (archaic plural: see Hope, 1.3.1)"(Thompson and Taylor, 375)。Hibbard (298)指出，莎士比亚的作品中，以"shoon"为复数的有 *2 Henry VI* [*King Henry VI, Part 2*] 4.2.180，"clouted shoon"。"shoon"是"shoe"的古体复数（archaic plural）。此外参看 Jenkins, 349; Spencer, 312。

[25] **这首歌是什么意思？**：原文"what imports this song?"＝"what does this song signify"(Thompson and Taylor, 375)。

[26] **你说什么？**：原文"Say you?"＝"What did you say"(Thompson and Taylor, 375)。Thompson and Taylor (375)指出，欧菲丽亚说这句话，可能表示因话语遭打断而光火；但同时又指出，欧菲丽亚精神错乱后，对周围的人没有反应。

[27] **听**：原文"mark"＝"pay attention (also at 35 ['Pray you mark.'])"(Thompson and Taylor, 376)。

脚踵石头放墓茔。[28]

唉![29]

王后　欧非丽亚呀——

欧非丽亚　请你细听。　35

〔唱歌〕

他的裹尸布，白如山上雪——

国王上。[30]

王后　唉，皇上，你看。

欧非丽亚　（唱歌。）

全用香花来装饰，[31]

香花沾泪呀，[32]跟真爱相约

跟泪雨不向坟头栖止。[33]　40

---

〔28〕 **夫人哪……放墓茔(29-32)**：原文"He is dead and gone, lady,/He is dead and gone. /At his head a grass-green turf,/At his heels a stone."与上文欧非丽亚所唱是同一首歌。原文第一、第二行不押韵；第二、第四行以当代英语念，是押辅音韵；同时也押视韵(eye-rhyme)。所谓"视韵"，是拼法看起来像全韵，念起来却不是全韵。Cuddon (321)举"come/home"；"forth/worth"为例。

〔29〕 **唉**：原文"O ho!"="A deep sigh (Parrott-Craig)"(Jenkins, 349)。Hibbard (299)版原文为演出说明"*She sighs*"。

〔30〕 **国王上(演出说明)**：原文"*Enter King.*"。在F版中，国王在32行之后上；在Q1版中，则一开始就已出现。Thompson and Taylor (376)认为，这部分可能经过改写。

〔31〕 **装饰**：原文"Larded"="bedecked, strewn over (originally a culinary term)" (Hibbard, 299)；"strewn, bedecked"(Jenkins, 349)。

〔32〕 **沾泪**：原文"bewept"，为"beweep"的过去分词。"beweep"="To wet with or as with tears"(Little *et al.*, 176-77)；"bewept"="Drowned in tears; marked or disfigured by weeping"(*OED ppl. a. arch.*)；"beweep"="To wet or moisten with, or as with, tears"(*OED v.* 2)。

〔33〕 **不**：原文"not"="As she sings Ophelia suddenly realized that her father was *not* buried in the manner described by her song; hence the intrusive *not*"(Hibbard, 299)。**坟头**：Q2原文为"ground"(Thompson and Taylor, 376)；Q1和F原文为"graue [grave]"。大多数编者(如Barnet, 104; Craig, 897; Edwards, 194; Hibbard, 299; Jenkins, 349; Wells *et al.*, 707; Wilson, 99)采Q1和F版。汉译也以Q1和F版为准。

国王 好姑娘,你怎么样啦?

欧菲丽亚 没事,谢谢你。[34] 有人说,猫头鹰是一个面包师傅的女儿。[35] 皇上,我们知道自己是谁,却不知道我们会变谁。[36] 愿上帝在你席间。[37]

国王 在胡思乱想,说她父亲。[38] 45

欧菲丽亚 不要说这点。[39] 不过要是有人问你,这是什么意思,你就这样说好了:

(唱歌)

---

〔34〕 **谢谢你**:原文"good dild you."意为"thank you; a corruption of 'God yield [i. e. requite] you'"(Thompson and Taylor, 377)。Hibbard (299)采F版:"God 'ild"。"may God yield (=reward) you. The phrase was a common form for rendering thanks (*OED yield v.* 7)"(Hibbard, 299)。

〔35〕 **猫头鹰……女儿(42-43)**:原文"the owl was a baker's daughter"。某一民间故事讲耶稣行乞,求一个面包师傅的女儿给他面包,却遭拒绝。于是耶稣把她变为猫头鹰。这典故有何用意呢,学者有不同的说法:(一)指状态改变;(二)暗示女子失去贞操;(三)欧菲丽亚表示自己虽然变了,处境却不像面包师傅的女儿那么惨。参看Thompson and Taylor, 377; Spencer, 312-13。不过莎士比亚既然在描写欧菲丽亚发疯,学者有时也不必太落实;因为在现实生活中,我们虽然可以从心理分析的角度研究疯话,探索说话者的潜意识,但疯话有时根本就不知所云或不知所指。

〔36〕 **皇上……变谁(43-44)**:原文"Lord, we know what we are but know not what we may be."可能是谚语;也可能是评语,评述对象是面包师傅的女儿。参看Thompson and Taylor, 377; Spencer, 313。Jenkins (350):"An ironic echo of 1 John iii. 2, 'Now are we the sons of God, and it doth not yet appear what we shall be'."此外参看Hibbard, 299; Jenkins, 350。

〔37〕 **愿上帝在你席间**:原文"God be at your table."这句所指,也像欧菲丽亚的其他疯话那样,有各种说法,不过都止于猜测。Spencer (313)这样引申:"Perhaps the emphasis is on *your*: 'The benediction before eating may save you from such a fate as that of the inhospitable baker's daughter.'"意思是:餐前的谢恩祷("benediction before eating")也许能搭救你,叫你的命运不致像面包师傅的女儿那么惨。Edwards (195):"—and bless you in *your* transformation."Hibbard (299):"This benediction of a meal, uttered by a guest, appears to have been triggered in Ophelia's mind by the story of the baker's daughter."

〔38〕 **在胡思乱想……父亲**:Q2和原文"Conceit upon her father."在Q2和F版中,"father"之后是句号;Thompson and Taylor (377)用破折号,表示欧菲丽亚打断了国王的话。

〔39〕 **不要说这点**:原文"Pray, let's have no words of this"。欧菲丽亚也许在责备国王打断她的话。

明天就是情人节，[40]
大家都早起；[41]
我是你窗前的闺女， 50
做你的情人。[42]
于是，他起来穿衣，
把房门打开——[43]
让闺女进去；
出来不再是闺女。[44] 55

国王 欧非丽亚，好孩子——[45]

欧非丽亚 我会把歌唱完，绝对不亵渎神的威名。[46]
〔唱歌〕
耶——跟慈悲在上，[47]
哎哟，呸！不要脸！

---

〔40〕 **情人节**：原文"Saint Valentine's Day"，又译"圣瓦伦丁节"，即二月十四日。圣瓦伦丁是公元三世纪基督教的殉道者。参看郑易里、曹诚修，1536。西方民间相信，在这一天，众鸟互相择偶；男子出门，遇见的第一个女子就是情人（Valentine）。参看 Spencer，313。

〔41〕 **早起**：原文"betime"＝"In good time; early in the day"（Little *et al.*，173）；"spec. At an early hour, early in the day"（*OED adv.* 2）。

〔42〕 **做你的情人**：原文"To be your valentine"。"valentine"是 Q1 原文；F 原文为"Valentine"。参看 Edwards，195；Hibbard，299；Jenkins，350。西方传统相信，情人节那天，出门碰到的第一个异性，就是情人。

〔43〕 **打开**：原文"dupped"＝"'did up' the latch of, i. e. opened; not elsewhere in Shakespeare"（Hibbard，300）；"opened (by lifting *up* the latch)"（Spencer，313）。"'dup'＝do up＝undo"（Edwards，195）。

〔44〕 歌曲原文第六与第八行押韵；译文第七、第八行押韵。

〔45〕 **欧非丽亚，好孩子**：原文"Pretty Ophelia——"。Q1 和 F 的标点是句号。译本采 Jenkins（350）版，用破折号，表示国王想分散欧非丽亚的注意力。

〔46〕 **不亵渎神的威名**：原文"without an oath"。意思是：她在下面唱歌时不会直呼耶稣和上帝之名。欧非丽亚在 Thompson and Taylor 版 58 行（"By Gis and by Saint Charity,"）避免用"Jesus"；在 61 行（"By Cock they are to blame."）避免用"God"。

〔47〕 **耶——跟圣慈悲在上**：原文"By Gis and by Saint Charity"。**耶**：原文"Gis"＝"Often spelt *jis*, this is a form of *Jesus* commonly used in oaths, though it appears nowhere else in Shakespeare"（Hibbard，300）。"Gis"是发誓时的用词，代表"Jesus"。欧非丽亚在前一行说过"不亵渎神明"，在这里以"Gis"代"Jesus"。**圣慈悲**：原文"Saint Charity"，不是圣者之名，不过在英语中常见。参看 Jenkins，351。

小伙子，时机来时就会干。[48] 60
鸡巴大圣啊，[49]他们该遭谴。

女的说："你干我之前，[50]
是答应娶我的。"
男的答：[51]
要是你没跟我上床，[52]那边的 65
太阳作证，我已经娶了你了。

国王 她这样子有多久啦？

欧菲丽亚 希望一切没事。我们要有耐性。不过，想到他们竟然把他放进冰冷的土地里，我再也忍不住，哭了起来。这件事，我哥哥一定会知道的。 70 所以呀，谢谢你给我这样好的指点。嘿，为我

---

〔48〕 **小伙子，时机来时就会干**：原文"Young men will do't if they come to't"。"do't if they come to't"＝"i. e. have sex when opportunity offers"（Thompson and Taylor, 378）。

〔49〕 **鸡巴大圣啊，他们该遭谴**：原文"By Cock they are to blame."“Cock”是 *God* 的讹误，同时一语双关，又指鸡巴。整行也一语双关：（一）他们会遭神谴；（二）他们因鸡巴而罹咎。欧菲丽亚说"Cock"而不说"God"，是遵守上面所说，"不亵渎神的威名"。汉译设法传递双关意思，以"大圣"代"神"或"上帝"。*cock*（鸡巴）一词，在其他莎剧也有出现："Pistol's cock is up"（*Henry V* 2. 1. 52）；"Pillicock sat on Pillicock hill"（*King Lear* 3. 4. 75）。参看 Hibbard, 300; Jenkins, 351; Thompson and Taylor, 378。

〔50〕 **你干我之前**：原文"Before you tumbled me"。"tumbled"＝"had sex with (see *A*[*ntony and*] *C*[*leopatra*] 1. 4. 17: 'to tumble on the bed of Ptolemy')"（Thompson and Taylor, 378）；"had sexual intercourse with. Compare 'lie tumbling in the hay' (*Winter's Tale* 4. 3. 12)"（Edwards, 195）；"made me fall backwards, i. e. took my virginity"（Hibbard, 300）。汉语也可译"肏"。不过原文用"tumbled"而没有用更直接的 *fuck*，因此在汉译中"干"比"肏"更准确。

〔51〕 **男的答**：原文"He answers:"，是 Q2 版；Q1 和 F 版都没有这一行。

〔52〕 **要是你没跟我上床**：Hibbard (300), Spencer (164), Thompson and Taylor (378), Wilson (100) 原文"An thou hadst not come to my bed."；Edwards (196), Jenkins (351) 原文"And thou hadst not come to my bed."“An”和"And"都是"if"的意思，参看 Thompson and Taylor, 378。

准备马车！[53] 晚安了，各位女士，[54]晚安。
各位可爱的女士，晚安了，晚安。 下。

国王 紧跟着她。请好好在后面监视。[55]

〔贺雷修下。〕[56]

啊，这是大悲痛的毒害，[57]全部 75
由她父亲的去世引起……[58]你看——[59]
格蒂露哇，格蒂露，
哀伤来时，不是探子独行，

---

〔53〕 **嘿，为我准备马车(71-72)**：原文"Come, my coach!"Hibbard (300) 指出，马娄剧作有类似的场合："These words look like a reminiscence of another mad scene, the suicide of Zabina in Marlowe's *1 Tamburlaine* 5. 2. 242-56, where immediately before she brains herself the Turkish Empress cries out, 'Make ready my coach, my chair, my jewels'."

〔54〕 **晚安了，各位女士**：原文"Goodnight, ladies"。Thompson and Taylor (379) 和 Spencer (313)都指出，除非舞台上还有其他侍从，否则只有王后是女性。欧非丽亚用复数"ladies"，表示她神志不清，混淆性别，叫观众想起 4. 3. 48-50(Thompson and Taylor 版 4. 3. 48-50)的哈姆雷特(哈姆雷特当时是父母不分，对国王说："Farewell, dear mother.")。欧非丽亚重复"晚安"("goodnight")，是不祥之兆，叫观众想起 3. 4 结尾时哈姆雷特所说的"晚安，娘亲"("Goodnight, mother")。

〔55〕 **紧跟着她……监视**：原文"Follow her close. Give her good watch, I pray you."Spencer (313-14)指出，莎士比亚没有说明，国王的话对谁说。就上下文而言，除非舞台上还有别的侍从，否则这时候除了国王和王后，就只剩贺雷修了。各编辑都认为，贺雷修离场后，舞台上剩下国王和王后。这样一来，他们才能够私下倾谈。这一指令叫观众想起 4. 3. 51(Thompson and Taylor 版)哈姆雷特离开舞台时国王所发的另一指令："紧跟着他"("Follow him at foot.")。参看 Thompson and Taylor, 379。

〔56〕 **贺雷修下(演出说明)**：Theobald 原文"*Exit Horatio*"；Q2 和 F 在这里都没有演出说明。不过 Hibbard (301) 指出，国王发出指令后，必须有人服从；而舞台由这一刻开始，也应该只剩下国王和王后。此外参看 Jenkins, 351。

〔57〕 **大悲痛的毒害**：原文"this is the poison of deep grief"。Thompson and Taylor (379)指出，欧非丽亚遭毒害而死，是比喻；老哈姆雷特、王后、国王、雷厄提斯、哈姆雷特则真正中毒身亡。

〔58〕 **全部/……引起(75-76)**：原文"It springs/All from her father's death"。Spencer (314)和 Thompson and Taylor (379) 指出，国王并不承认，哈姆雷特与欧非丽亚的精神错乱有关。

〔59〕 **你看**：原文"and now behold"为 Q2 版，在 F 版删去。有关各编辑对这句的看法，参看 Thompson and Taylor, 379。Jenkins (351-52)认为删去后更符合格律。

而是大军杀到：〔60〕首先，她父亲遭杀害。
接着，你儿子失常行凶，自招 80
应得的放逐；〔61〕群众像泥水被搅浑，〔62〕
因波伦纽斯这好人之死，思想
遭荼毒而窃窃私议。〔63〕我们呢，是新手，
仓促地私下葬了他。〔64〕可怜的欧菲丽亚，

---

〔60〕 **哀伤来时……大军杀到(78-79)**：原文"When sorrows come they come not single spies/But in battalions"。"Dent cites 'Misfortune (evil) never (seldom) comes alone' as proverbial (M1012)"(Thompson and Taylor, 379)。这一谚语与中国谚语"祸不单行"相近。"spies"＝"i. e. lone soldiers sent out in advance of the main force"(Thompson and Taylor, 379)。"battalions"＝"large armies"(Thompson and Taylor, 379)。

〔61〕 **行凶，自招/应得的放逐(80-81)**：原文"most violent author/Of his own just remove"。"author"＝"causer, instigator (*OED* 1c)"(Hibbard, 301)。"just remove"＝"deserved removal"(Thompson and Taylor, 379)。"remove"＝"(1) dismissal, being sent away (the sense in which Claudius expects Gertrude to take it) (2) removal by death, murder (*OED remove sb.* 1b); compare *The Spanish Tragedy* 2. 1. 136, 'Her favour must be won by his remove. '"(Hibbard, 301)。

〔62〕 **像泥水被搅浑**：原文"muddied"，泥水意象，是"stirred up, confused"(Thompson and Taylor 以"stirred up, confused"同时解释"muddied,/Thick")的意思，叫观众想起 *The Taming of the Shrew* 中 Katherina 的话："A woman mov'd is like a fountain troubled,/Muddy, ill-seeming, thick, bereft of beauty"(5. 2. 143-4)。*Troilus and Cressida* 3. 3. 303-304 有类似的说法："My mind is troubled, like a fountain stirred;/And I myself see not the bottom of it. "参看 Thompson and Taylor, 379; Hibbard, 301。

〔63〕 **荼毒**：原文"Thick and unwholesome"＝"(like bad blood)"(Spencer, 314)；"i. e. clouded with uncertainty and dangerously suspicious. As 'thin and wholesome blood' (1. 5. 70) is indicative of physical health, so 'Thick and unwholesome... thoughts' are indicative of mental trouble"(Hibbard, 301)。"unwholesome"＝"tainted with suspicion"(Jenkins, 352)。

〔64〕 **我们呢……仓促地私下葬了他(83-84)**：原文"we have done but greenly/In hugger-mugger to inter him"。"greenly"＝"foolishly, showing lack of experience; see 'like a green girl' at 1. 3. 100"(Thompson and Taylor, 380)；"in an inexperienced way"(Spencer, 314)；"foolishly, like a novice"(Hibbard, 301)。"In hugger-mugger"＝"secretly and hastily"(Thompson and Taylor, 380)；"secretly, clandestinely"(Hibbard, 301)。此语出自 North 的 Plutarch。在莎剧中，这一词组只出现过一次。参看 Thompson and Taylor, 380。国王不能让人调查哈姆雷特的杀人罪，因为一调查，哈姆雷特可能说出国王的杀兄罪。在王后面前，国王只能以保护哈姆雷特为理由，不让别人调查他杀害波伦纽斯之罪。

失去了常性跟健全的理智。[65] 没有　　85
理智，我们不过是画像，[66]是禽兽。
最后呢，还有同样重大的事件：[67]
她哥哥从法国秘密回来，[68]得知
噩耗而惊愕伤悲，[69]而置身云雾，[70]
又不乏嚼舌之人感染他的耳朵，[71]　　90
用瘟疫之词传播他父亲的死讯——
造谣者穷如乞丐，缺乏证据，
就会不择手段，口耳相传间[72]

---

[65] **失去了……理智**：原文"Divided from herself and her fair judgement"。"Divided"是割切、割裂的意思；这里没有直译。

[66] **画像**：原文"pictures"＝"soulless outward forms. Cf. *Mac.* II. ii. 53-4, 'The sleeping and the dead Are but as pictures'"(Jenkins, 352)。

[67] **还有同样重大的事件**：原文"and as much containing as all these"。"as much containing as all these"＝"i. e. as serious as all the others together"(Edwards, 196)。"as much containing"＝"quite as important"(Spencer, 314)；"comprising as much as, of a gravity equal to"(Jenkins, 352)。

[68] **她哥哥……回来**：Spencer (314)指出，从这句可见，自波伦纽斯被杀，哈姆雷特遭逐(第四幕第四场)，已过了颇长的一段时间。

[69] **得知/噩耗而惊愕伤悲(88-89)**：原文"Feeds on this wonder"，为Q2版；F版为"Keepes on his wonder"；有的编者把Q2的"this"改为"his"。参看Thompson and Taylor, 380。意思是："i. e. nourishes the growth of this popular mood of astonishment mingled with perplexity and bewildered curiosity. See *OED feed v.* 6c and *wonder sb.* 7"(Hibbard, 301)。

[70] **置身云雾**：原文"keeps himself in clouds"＝"remains inscrutable, does not reveal his motives"(Hibbard, 302)；"holds himself sullenly aloof"(Spencer, 314)；"in clouds"＝"mystified in uncertainties (through indulging in 'wonder' instead of fact)"(Jenkins, 352)。云雾，指猜疑之云雾。"clouds"＝"i. e. of suspicion or uncertainty"(Thompson and Taylor, 380)。各种解释有出入。汉译以Jenkins和Thompson and Taylor为准。

[71] **不乏嚼舌之人**：原文"wants not buzzers"＝"does not lack rumour-mongers"(Jenkins, 352)。

[72] **口耳相传**：原文"In ear and ear"＝"in one ear after another—of the many-headed multitude among whom the rumours spread. But Kittredge takes the ears to be those of Laertes, assailed now on this side now on that"(Jenkins, 353)；"in many ears one after the other"(Spencer, 315)。"ear and ear"＝"i. e. whispering to person after person"(Edwards, 197)；"one ear after another"(Thompson and Taylor, 381)。

中伤我们。[73] 啊，格蒂露哇，
这一切，[74]像许多地方的散弹炮一样，[75] 95
把我射杀了多次。[76] 幕后传来喧嚷。

使者上。[77]

你们听！[78]
瑞士卫兵去了哪儿？[79] 叫他们守门。
是什么事？

使者 愿陛下保重龙体。
海洋溢涌上升，澎湃过堤岸，

---

〔73〕 **中伤**：原文"arraign"＝"put on trial, accuse"(Thompson and Taylor, 381)。

〔74〕 **这一切**：原文"this"＝"i. e. all of these things"(Thompson and Taylor, 381)；"i. e. this 'sea of troubles'"(Hibbard, 302)。

〔75〕 **散弹炮**：原文"a murdering-piece"＝"a small cannon capable of delivering several shots at once"(Thompson and Taylor, 381)；"Known also as 'murderer'"(Hibbard, 302)；"a kind of cannon (also called a 'murderer') which by the scatter of its case-shot could hit many men at once. Cf. Fletcher, *Double Marriage*, IV. ii. 6, 'like a murdering-piece, aims not at one, But all that stand within the dangerous level'"(Jenkins, 353)。

〔76〕 **把我射杀了多次**：原文"Gives me superfluous death"＝"i. e. kills me over and over again"(Edwards, 197)。"superfluous"＝"Since one would have been enough"(Jenkins, 353)。

〔77〕 **使者上(演出说明)**：原文"*Enter a Messenger.*"按照18、19世纪的剧院传统，演马瑟勒的通常兼演使者(Thompson and Taylor, 381)。

〔78〕 **你们听**：原文"Attend!"＝"i. e. Listen! F substitutes an exclamation from the Queen. Most modern eds. illogically include both"(Jenkins, 353)。F版以"*Qu.* Alacke, what noyse is this?"("王后 哎哟，是什么声音？")代替这句。

〔79〕 **瑞士卫兵**：原文"Switzers"＝"The Swiss were well known as mercenaries, esp. for royal guards. The bodyguard of the Danish kings were in fact not Swiss though sometimes thought to be so, probably because their red and yellow uniform resembled that of the Pope's Swiss guard"(Jenkins, 353)。

把平地淹没的汹汹来势，[80]也没有 100
小伙子雷厄提斯迅猛。——他造反了，[81]
冲倒了众卫士。[82] 暴民奉他为首领。
古法习俗，是所有承诺的保障
跟支柱。[83] 此刻却仿佛天地初开，
古法遭遗忘，习俗无人知晓。[84] 105

---

〔80〕 **汹汹来势**：Q2 原文为"impiteous haste"；"impiteous (impitious)"在 F 原文为"impittious"；不少编者据 Q3 和 F2 改为"impetuous haste"。汉译以 Q3，F2 ("impetuous haste")为准。"impiteous" = "Probably this is another form of 'impetuous'. But perhaps Shakespeare uses it to mean 'pitiless'"(Spencer, 315)。有关"impiteous"和"impetuous"之辩，参看 Thompson and Taylor, 381。

〔81〕 **造反**：原文"in a riotous head"＝"in a rebellious insurrection"(Thompson and Taylor, 381)。"head"＝"onset"(Spencer, 315)；"insurrection (*OED sb.* 29). But Shakespeare also has in mind *head* 17c, meaning 'a high tidal wave'. In fact *riots* and *floods* that *o'erbear* authority are closely linked in his mind. Compare *Coriolanus* 3. 1. 248-50, where he writes of the mob 'whose rage doth rend/Like interrupted waters, and o'erbear/What they are used to bear'"(Hibbard, 302)。汉译用了移位法。

〔82〕 **海洋……众卫士(99-102)**：原文"The ocean overpeering of his list/Eats not the flats with more impiteous haste/Than young Laertes in a riotous head/O'erbears your officers." "overpeering of" = "rising above, towering over. For the now superfluous *of* see Abbott 178"(Hibbard, 302)。"his"＝"its"。"list"＝"boundary, barrier"(Jenkins, 353)。"Eats not the flats"＝"does not consume or overrun the flat or low-lying land"(Thompson and Taylor, 381)。Jenkins (353)指出，以洪波泛滥比喻暴民的意象，在莎剧里一再出现，如 *Troilus and Cressida* 1. 3. 111-13; *Coriolanus* 3. 1. 248-50。**冲倒了众卫士**：原文"O'erbears your officers."原文有洪水意象；为了延续同一意象，在这里以"冲倒了"译"O'erbears"。

〔83〕 **是所有……支柱(103-104)**：原文"[Antiquity... custom...,] The ratifiers and props of every word"。Thompson and Taylor(382)这样解释："i. e. *Antiquity* and *custom* guarantee and support every word..."。Spencer (315)指出，许多编辑设法订正"word"一词，结果都显得牵强。Spencer 同时指出，在这么紧急的关头，这样从容的说理与气氛不配合。"Traditional precedent and custom are seen here as absolutely essential if what is said is to have any validity. The *words* of Laertes' followers have the sanction of neither. They are uttered in defiance of the *word* that does have such sanction—the civil contract between the King and his subjects"(Hibbard, 303)。此外参看 Jenkins, 354。"This has puzzled all, because they have not seen that 'word' [...], as often elsewhere in Sh., means 'promise, pledge, undertaking'"(Wilson, 224)。汉译"word"以 Wilson 的解释为准。

〔84〕 **此刻却仿佛……无人知晓(104-105)**：原文"And, as the world were now but to begin,/Antiquity forgot, custom not known."

他们在高呼："我们选：雷厄提斯为王！"——[85]
抛帽、鼓掌、摇舌间响彻云霄——
"雷厄提斯登基为王！登基为王！"[86]

王后　真得意呀！背信弃义的丹麦狗！[87]
吠错臭迹了——[88]啊，是逆臭迹乱吠！[89]　110

幕后传来喧嚷。[90]

国王　门给撞开了。

---

〔85〕**他们在高呼**：原文"They cry"，是F版；Q2版是"The cry"。**我们选：雷厄提斯为王！**：原文"Choose we: Laertes shall be king!"Jenkins (354)指出，丹麦的国君由国民选举。随从高呼要拥立雷厄提斯为王，在丹麦并无先例。"The emphasis is on 'we'. The 'distracted multitude', who were supposed to 'love' Hamlet (4. 3. 4 ["He's loved of the distracted multitude"]), have given their allegiance to Laertes, and are demanding to take over the prerogative of the electoral body which made Claudius king"(Edwards, 197)。"shall"＝"Compare *Cor*[*iolanus*] 3. 1. 89-90: 'Hear you this Triton of the minnows? Mark you/His absolute"shall"?'"(Thompson and Taylor, 382)。

〔86〕**雷厄提斯登基为王！登基为王！**：原文"Laertes shall be king! Laertes king!"。Spencer (315), Thompson and Taylor (382)都指出，群众要选雷厄提斯为王，表现了他们善变的性格。在4.3.4-5，国王还说："他受糊涂而反复的百姓拥戴。/百姓定好恶，是用眼不用脑的。"群众善变，莎士比亚在《尤利乌斯·凯撒》里写得最深刻(见剧中第三幕第二场，群众听布鲁图和安东尼演说后的反应)。

〔87〕**背信……丹麦狗**：原文"you false Danish dogs!"在莎士比亚心目中，王后不是丹麦人，才会骂群众为"丹麦狗"。这句话用词强烈，与王后平时的性情不符。参看Spencer, 316; Thompson and Taylor, 382。原文这行在"How cheerfully on the false trail they cry. /O, this is counter"之后；在译文中移前，既为了照顾汉语的说话习惯，也为了避免模棱。

〔88〕**吠错臭迹了**：原文"on the false trail they cry"，为猎狗意象。猎狗追捕猎物时凭猎物留下的臭迹(气味)寻索。"臭迹"，原文为"trail"。

〔89〕**是逆臭迹乱吠**：原文"This is counter"。"counter"，指猎狗追寻猎物时朝猎物所留气息的相反方向走。"To hunt *counter*, to follow a scent in the direction contrary to that taken by the game, is not strictly the same as to follow a *false* scent, though the distinction is often not preserved in figurative use. Cf. *2H4* [*King Henry IV, Part 2*] I. ii. 85 ['You hunt-counter' (Craig版1. 2. 102)]"(Jenkins, 354)。

〔90〕**幕后传来喧嚷(演出说明)**：原文"*A noise within*"。这一演出说明，Thompson and Taylor (382)放在109行(原文)之后；Jenkins放在110行(原文)之后。Hibbard (303)放在108行("'Laertes shall be king, Laertes king.'"(Hibbard版105行))之后。汉译以Jenkins为准。

雷厄提斯与众随从上。[91]

雷厄提斯	这国王在哪儿?[92] 各位在外面等候。	
众随从	不,让我们进来。	
雷厄提斯	请你们退下。[93]	
众随从	当然,当然。	
雷厄提斯	谢谢。把门守住。	
	〔众随从与使者下。〕	
	你这个卑鄙国王!	115
	还我父亲![94]	
王后	〔拉住雷厄提斯〕[95]别动气,雷厄提斯。	
雷厄提斯	我有一滴血不动气,这滴血就叫我 孙子,叫我爹"王八!",在这里,[96]在我 贞洁娘亲清白无玷的额头中央	

---

〔91〕 **雷厄提斯与众随从上(演出说明)**:原文"*Enter Laertes with Followers*"。Thompson and Taylor (382)指出,戏剧上演时,雷厄提斯的追随者即使在舞台上出现,也会很快离开。有的导演则只让追随者在幕后呼喊。参看 112-15 行。

〔92〕 **这国王在哪儿?**:原文"Where is this king?"雷厄提斯用"this"而不用"the",有轻蔑之意。此刻,雷厄提斯是天不怕,地不怕;不过这"天不怕,地不怕",在这里是有勇无谋的表现。

〔93〕 **请你们退下**:原文"I pray you give me leave. ""give me leave"="A formula of dismissal, as at II. ii. 170 ["O give me leave. "]"(Jenkins, 355)。

〔94〕 **还我父亲**:原文"Give me my father. "雷厄提斯以为国王是杀父仇人。

〔95〕 **拉住雷厄提斯(演出说明)**:Hibbard (303)原文"*restraining Laertes*";Jenkins (355)原文"*holding him*"。Hibbard (303) 指出:"This direction is required by the King's order at 120 ['Let him go, Gertrude, do not fear our person. '(Thompson and Taylor 版 122 行)]. "Wilson (102)在这里没有加演出说明,却在 120 行"Of my true mother. "(汉译"打娼妓的烙印")之后,"What is the cause, Laertes"("雷厄提斯,什么原因")之前加入另一演出说明:"*he advances upon them*; *the Queen throws herself in his path*"。导演可参考。

〔96〕 **在这里**:原文"Even here",有两种解释:指地点;也可指下文的"额头中央"。演出时,雷厄提斯可以用手指指着自己额头的中央,以示强调。"i. e. in this of all places"(Jenkins, 355);"The forehead is the symbolic showplace of chastity and unchastity"(Edwards, 198)。

打娼妓的烙印。[97]

国王　　雷厄提斯，什么原因　　120

叫你气势汹汹，像巨人造反呢？[98]

格蒂露，放开他，不用为朕担心。[99]

君王有天命筑起防御来保护，[100]

叛国行为只能够满足窥伺之欲；

野心却鲜能得逞。[101] 雷厄提斯，告诉我，　　125

---

〔97〕 **在这里，在我/……烙印（118-20）**：原文“brands the harlot/Even here between the chaste unsmirched brow/Of my true mother.”参看汉译 3. 4. 44 及注释。“unsmirched”＝“unsmirchèd; unstained (*OED*'s first use: see also *besmirch* at 1. 3. 15)”(Thompson and Taylor, 383)。“true”＝“faithful in marriage”(Spencer, 316)。

〔98〕 **像巨人**：原文“giant-like”。Thompson and Taylor (383) 认为有两种解释：“perhaps just ‘large’, but perhaps an allusion to the war of the Titans which comes up again in the references to Pelion and Ossa at 5. 1. 242-3 and 272。”在古希腊神话中，巨神族(Τιτᾶνες，英语 Titans)曾经造反，向奥林坡斯诸神开战。奥维德(Publius Ovidius Naso)的《变形记》(*Metamorphoses*)第 1 卷 151-55 行 (Vol. 1, 12)有这样的描写：“Neve foret terris securior arduus aether,/adfectasse ferunt regnum caeleste gigantas/altaque congestos struxisse ad sidera montis./tum pater omnipotens misso perfregit Olympum/fulmine et excussit subiecto Pelion Ossae.”(“相传巨神族曾进侵天上王国，/叫巍巍高天不比大地安全。/巨神族把高山叠起来，上摩众星。/于是，全能之父掷雷霆砸碎了/奥林坡斯山，把佩利昂山从奥萨山砸下来。”)

〔99〕 **格蒂露……不用为朕担心**：原文“Let him go, Gertrude, do not fear our person”。Thompson and Taylor (383)指出，在三个版本中，王后用言词和行动(制止雷厄提斯上前)保护国王。从 128 行可以看出，她有信心认为，国王并非杀害波伦纽斯的凶手。**为……担心**：原文“fear”＝“fear for”(Jenkins, 355)。**朕**：原文“our person”。君王自称，用复数“we”。

〔100〕 **君王……防御来保护**：原文“There's such divinity doth hedge a king”。克罗狄奥斯强调君命神授，别人伤害不了他。Jenkins (534)详注举了不少类似的例子，可参看。不过 Hibbard (304)和 Spencer (316)都指出，此语颇具讽刺，因为克罗狄奥斯靠弑君登基，并没有什么“天命”。**防御**：原文“hedge”，意为“surround, defend”(Thompson and Taylor, 383)；“protect as with a rampart”(Spencer, 316)。“rampart”的意思是：“*Fortif.* A mound of earth raised for the defence of a place, capable of resisting cannon-shot, wide enough on the top for the passage of troops, guns, etc., and usu. surmounted by a stone parapet”(Little *et al.*, 1654). 为了保留原文的鲜明意象，汉译用了翻译移位法，加了“筑起”二字。

〔101〕 **只能够满足窥伺之欲；/野心却鲜能得逞(124-25)**：原文“but peep to what it would,/Acts little of his will.”＝“have no more than a glimpse of what it would like to do”(Jenkins, 355). “his”＝“its”(Jenkins, 355)。

为什么这样恼火呢？——格蒂露，放开他。——
说呀，你。[102]

雷厄提斯　　我父亲在哪儿？

国王　　死了。

王后　　不是皇上杀的。

国王　　让他问个够吧。

雷厄提斯　　怎么死的？我可不会让人耍弄的。[103]
什么忠君？去地狱吧！什么誓约？　　130
见邪魔去吧！良知神恩？[104] 给我滚到
十八层地狱！[105] 放马过来吧！永罚。[106]

---

[102] **你**：原文"man"，在这里解作："In the vocative, usually implying contempt or impatience"(Little *et al.*, 1196)；"Used in the vocative by way of introducing a remark, or parenthetically, now usually implying contempt or impatience; dialectically (in stressless forms *mun*, *min*) it is in common use as a meaningless expletive, being used in addressing both males and females. Hence in more general use as a form of address to both men and women, as a meaningless expletive, or as an interjection expressing surprise, delight, deep emotion, etc.; esp.: (a) in *S. Afr.*; (b) among Blacks; (c) among jazz musicians and enthusiasts"(*OED sb.*[1] II. 4. e)。郑易里、曹诚修(842)的解释是："〔亲爱、轻蔑、焦急意义的称呼〕你，喂"。汉译宜用倒装，而倒装恰巧能紧跟原文词序。

[103] **耍弄**：原文"juggled with" = "cheated or deceived as by a juggler or trickster"(Edwards, 199)。

[104] **神恩**：原文"grace"="The grace of God through which man attains salvation and the rejection of which here leads on to the next line"(Jenkins, 356)。

[105] **十八层地狱**：原文"the profoundest pit" = "the 'bottomless pit' of Revelation (ix. i, etc.)"(Jenkins, 356)；"pit"="i. e. of hell"(Thompson and Taylor, 384)。

[106] **放马过来吧！永罚**：原文"I dare damnation."雷厄提斯这句话，表示他已经下了豁出去的决心。

管他阳间阴间,我一切都不管。[107]
来的尽管来。我所要的是彻底[108]
为我爹报仇。[109]

国王 谁会阻止你来着? 135

雷厄提斯 我自己不阻止,天下都阻止不了。[110]
我的力量有限,可是善加利用,[111]
却可以大派用场。

国王 雷厄提斯呀,
要是你想确定你亲爱的父亲

---

[107] **管他阳间阴间,我一切都不管**:原文"To this point I stand-/ That both the worlds I give to negligence.""To this point I stand"="I am firm in this resolve"(Thompson and Taylor, 384)。"both the worlds"="i. e. this world and the next"(Jenkins, 356)。"both...negligence"="i. e. I disregard the consequences both in this world and in the next"(Thompson and Taylor, 384);"i. e. this world and the next. Compare *Macbeth* 3. 2. 16, 'But let the frame of things disjoint, both the worlds suffer'"(Hibbard, 304)。"give to negligence"="i. e. disregard, despise"(Edwards, 199)。原文"To this point I stand",融入了整句译文的语气和具有强调作用的"一切",因此再找不到逐字对等。

[108] **彻底**:原文"throughly"="thoroughly"(Hibbard, 304; Jenkins, 356; Thompson and Taylor, 384)。

[109] **为我爹**:原文"for my father"。

[110] **我自己不阻止,天下都阻止不了**:原文"My will, not all the world's"="Q2's reading must mean something like 'I'll have my will despite the world's will'; F's 'world' produces the meaning 'By my will, the world will not' (prevent me). Hibbard assumes Q2's 'worlds' was suggested by the same word in 133"(Thompson and Taylor, 384);"This F reading ['world'] seems a more suitable answer to a question beginning with *Who* than does Q2's *worlds*, signifying 'world's will', a reading that might have been influenced by *worlds* four lines earlier"(Hibbard, 304);"'by my will' is an expression of determination, as in *Love's Labour's Lost* 2. 1. 99, 'No for the world, fair madam, by my will'. It is, however, just possible that Laertes is abbreviating the oath 'God's my will'; compare *As You Like It* 4. 3. 17, 'Od's my will.'"(Edwards, 199)。汉译可以兼顾 Q2 和 F 的读法。

[111] **善加利用**:原文"husband them so well"。"husband"="To administer as a good householder or steward; to manage with thrift and prudence; to economize"(Little *et al.*, 936);"To administer as a good householder or steward; to manage with thrift and prudence; to use, spend, or apply economically; to make the most of; to economize; also, to save, lay by a store of. a. material things. [...] b. immaterial things"(*OED* v. 2)。

怎样遇害，[112]复仇时你肯定会[113] 140
大小通吃，[114]不管是友是敌，
是赢家是输家吗？

雷厄提斯 只吃杀父仇人。

国王 要知道是谁吗？

雷厄提斯 对他的好朋友，我会这样子张开[115]
双臂来欢迎，像舍己救人的塘鹅，[116] 145

---

[112] **你亲爱的……遇害(139-40)**：Q2 原文"the certainty/Of your dear father"；F 原文"the certainty/Of your dear Fathers death"。Jenkins (356)指出，F 版的读法为大多数编辑所采用，但不合抑扬五步格的韵律。Wilson (224)的论点相同。Barnet (107)，Edwards (199)，Jenkins (356)，Spencer (167)，Thompson and Taylor (385)，Wilson (103)采 Q2 版读法，Craig (898)，Hibbard (304)采 F 版读法。汉译即使以 Q2 版为准，也需补足，因此不存在版本问题。

[113] **复仇时你肯定会〔……〕？(140)**：原文"is't writ in your revenge [...]"。"writ in"＝"required by; see 'writ down in our duty' at 1. 2. 221"(Thompson and Taylor, 385)。

[114] **大小通吃**：原文"swoopstake"＝"alternative form of *sweepstake*, the act of taking all the stakes in a game, or the person who does so. *OED* takes this to be a unique adverbial use (＝indiscriminately; cf. Q1, *Swoop-stake-like*), but it might be regarded as an interpretation. [...] This is what the King represents Laertes as doing when, pursuing revenge against guilty and innocent alike, he *draws* all the stakes and not only the winnings he is entitled to"(Jenkins, 356)；"indiscriminately. The King asks Laertes if he intends to behave like a gambler who sweeps all the money from the board irrespective of whether it belongs to losers or winners"(Hibbard, 305)。Edwards (199)版中，"swoopstake"作"soopstake"。Edwards 指出："This form, found in both Q2 and F, is evidently what Shakespeare wrote. It is short for 'swoopstake', an alternative form of 'sweepstake', the act of a gambler taking all stakes at one go" (199)。

[115] **张开**：原文"ope"＝"open"(Thompson and Taylor, 385)。

[116] **塘鹅**：原文"pelican"，又称鹈鹕，据说会以自己的喙啄破胸膛，以血喂饲幼雏。Hibbard (305)指出，这一比喻在莎士比亚时期的著作中一再出现，已达滥用程度："Laertes refers to the fable, much overworked in Shakespeare's day, of the pelican feeding its young with its own blood and even bringing them back to life with it." "According as it is applied to parent or child the same fable may illustrate self-sacrifice or (*Lr.* [*King Lear*] III. iv. 74; *R2* [*King Richard II*] II. i. 126) heartlessness. The extravagance of the image here is no doubt meant to characterize Laertes's 'emphasis' and 'rant' (cf. V. i. 248, 279)"(Jenkins, 357)。

用我的血喂他们。[117]

国王　　　　　　　　　　这样说，才像个

好儿子，像个堂堂正正的大丈夫嘛。

你父亲遇害，我完全清白，

而且为此感到极大的伤悲。[118]

在你看来，这一点应该明显得[119]　　　　150

像白昼之于眼睛。

幕后有声音传来。〔欧菲丽亚的歌声。〕[120]

---

〔117〕 **喂**：原文"Repast"＝"feed"(Thompson and Taylor, 385)；"feed (*OED v.* 2); not elsewhere in Shakespeare"(Hibbard, 305)。

〔118〕 **为此……伤悲**：原文"am most sensibly in grief for it"。"sensibly"＝"feelingly"(Hibbard, 305; Jenkins, 357; Thompson and Taylor, 385)。

〔119〕 **在你看来……明显得**：Q2 原文为"It shall as level to your judgement 'pear [appear]"；F 版为"It shall as level to your judgement pierce"。Craig (898), Edwards (199), Hibbard (305) 采 F 版读法，"'pear"作"pierce"。Edwards (199-200) 指出："'pierce' is a stronger and more Shakespearean word, often used for a communication to the senses, as in the Epilogue to *The Tempest* ('prayer,/Which pierces so...'). Claudius's meaning is 'My innocence will come as sharply home to your judgement as daylight strikes the eye.' I assume Shakespeare wrote 'pearce', and that Q2's 'peare' is a misprint." Hibbard (305) 指出："Shakespeare has combined two proverbial expressions—'As swift as an arrow' and 'As clear as the day' (Tilley A322 and D56)—to convey the notion of suddenly realizing something with piercing clarity. For 'level', meaning 'directly', see Appendix A, xii. 3."Jenkins (357)则认为 Q2 版读法胜过 F 版读法。Wilson (224)的论点最可信："Day does not pierce the eye; it reveals everything to its gaze, as the K. offers to do with Laertes."汉译采 Q2 版。"level"＝"straightforwardly"(Thompson and Taylor, 385)；"unimpeded"(Jenkins, 357)。

〔120〕 **幕后有声音传来。〔欧菲丽亚的歌声。〕(演出说明)**：原文"*A noise within.* [*Ophelia is heard singing.*]"为 Jenkins (357)版。一般演出，声音为一个以上的女子在呼喊。Craig (898)的原文为"Danes. [Within.] Let her come in."Jenkins 把"Let her come in."加在国王的台词后。Spencer 把"Let her come in."视为"*Voices* (*within*)"的台词。参看 Thompson and Taylor, 385。

让她进来。[121]

雷厄提斯　　嘿,这是什么声音?

欧菲丽亚上〔唱着歌,手中拿着花〕。[122]

高热呀,烧干我的脑髓吧!腌了七次的
泪水呀,烧掉我眼睛的感觉跟官能吧![123]
上天作证,你的疯癫一定有赔偿,　　155

---

〔121〕 **让她进来**:原文"Let her come in."(Jenkins,357)。F版和其他编辑都误把这几个字当作幕后声音;Q2则把这几个字归于雷厄提斯的台词。两种读法都欠妥。Jenkins(357)的论点较可信:"This, which F and all the eds. misconceive, must belong to the on-stage dialogue. Q2's error is in placing the speech-prefix *Laer.* a line too soon, so making these words begin Laertes's speech instead of continuing the King's."雷厄提斯虽然豁了出去,但国王是主人,叫谁进来或不进来应该是国王的权利。汉译以Jenkins的读法为准。

〔122〕 **欧菲丽亚上(演出说明)**:原文"*Enter Ophelia*"。某些导演会安排欧菲丽亚拿着花朵上。这些花朵,欧菲丽亚稍后就会撒在舞台上。Rowe的演出说明为:"*Enter Ophelia, fantastically drest with Straws and Flowers.*"Wilson(103)的演出说明为:"*Ophelia re-enters with flowers in her hand*"。在Q1版里,"*Enter Ophelia*"在"Let her come in."(雷厄提斯台词)之前。参看Thompson and Taylor,385-86;Spencer,317-18。在Q2版,"*Enter Ophelia*"在"Let her come in."之前。在F版,"*Enter Ophelia*"在"Let her come in."之后。Hibbard(305)把演出说明放在雷厄提斯对白"嘿,这是什么声音?"("How now, what noise is that?")之前,并且认为效果较佳。Jenkins(357)把"*Enter Ophelia*"放在"How now, what noise is that?"之后。欧菲丽亚进了场,雷厄提斯才说"How now, what noise is that?"就明知故问,显得多余了;而且这样一来,台词跟动作也不太配合。演出说明的位置,以Jenkins的安排最佳。汉译从之。"唱着歌,手中拿着花"则按Hibbard的"*with flowers in her hand, singing*"加入。就"*with flowers in her hand*"的演出说明,Hibbard(305)有这样的解释:"None of the primary texts contains this direction, but Ophelia must bring the flowers with her, so that she can distribute them later; and she should be singing in order to prompt Laertes' initial question."不过在前一演出说明中,幕后"欧菲丽亚的歌声"已足以引起雷厄提斯的发问("what noise is that?");这里的"唱着歌",是前一演出说明的延续。

〔123〕 **感觉跟官能**:原文"sense and virtue"="sensitivity and efficacy"(Edwards,200)。"virtue"="natural power"(Hibbard,306);"inherent power, property"(Jenkins,358)。

斤两十足，到天平向我们倾斜为止。[124]
五月的玫瑰呀，[125]好姑娘，好妹妹，
可爱的欧菲丽亚，天哪，年轻姑娘的
理智，像老人的生命那么脆弱吗？[126]
儿女对父母的爱生来敏感， 160
因此会以自己的宝贵样本
为所爱的对象送行。[127]

---

[124] **到天平向我们倾斜为止**：原文"Till our scale turn the beam.""turn the beam"="tilt the bar joining to the scales of a balance"(Jenkins, 358)。这里的天平意象，比喻欧菲丽亚受精神错乱的折磨，必须获得赔偿；到赔偿重于欧菲丽亚的痛苦（天平向欧菲丽亚一边倾斜），雷厄提斯才会罢休。塞涅卡（Seneca）认为，复仇行为必须甚于仇人所犯之罪。参看 Thompson and Taylor, 386。

[125] **五月的玫瑰**：原文"rose of May"。英国的野玫瑰在五月开花；欧菲丽亚正在含苞待放，因此有这一比喻。参看 Spencer, 318。

[126] **老人的生命**：Q2 原文为"a poor man's life"；F 原文为"an old man's life"。"穷人"("a poor man")的生命不一定脆弱；"老人"("an old man")的生命大都脆弱。Thompson and Taylor (386)采 Q2 版；Barnet (108), Craig (898), Edwards (200), Hibbard (306), Jenkins (358), Wilson (103)都采 F 版。汉译以 F 版为准。"老人"，指波伦纽斯。

[127] **儿女……对象送行(160-62)**：原文："Nature is fine in love, and where 'tis fine/It sends some precious instance of itself/After the thing it loves."只在 F 版出现，Q2 版缺。Spencer (318)的解释是："filial love is, by nature, very sensitive; and such is its sensitivity that it sends some most precious token of itself to the object of its love—in this case, Ophelia's sanity departs with her father Polonius. Laertes's language is typically strained."Jenkins (358)的解释为："These 'obscure and affected' lines (Johnson) have often given trouble but may be paraphrased: Human nature, when in love, is exquisitely sensitive, and being so, it sends a precious part of itself as a token to follow the object of its love. Thus, the fineness of Ophelia's love is demonstrated when, after the loved one has gone, her mind goes too. The commentators, with Laertes, always apply the general statement to Ophelia's love for her father, but the play leaves it open to us to apply it also to her love for Hamlet." Hibbard (306)直接引述 Johnson 的解释："'Love... is the passion by which [human] nature is most exalted and refined; and as substances, refined and subtilised, easily obey any impulse, or follow any attraction, some part of nature, so purified and refined, flies off after the attracting object, after the thing it loves' (Johnson)." "instance" = "illustrative example, specimen" (Hibbard, 306); "example affording demonstration, specimen"(Jenkins, 365)。雷厄提斯此刻想到的是妹妹因父亲去世而受打击，大概不会想到她跟哈姆雷特之恋；因此 Jenkins 解释的结尾("leaves it open to us to apply it also to her love for Hamlet")说服力不强。汉译主要以 Spencer 的解释为准。

欧菲丽亚　〔唱歌〕

他们用棺材把他抬出来，露着脸，〔128〕

嘿，哩哩啦啦，嘿，啦啦；〔129〕

然后，在他的坟上，泪如雨下。　165

再见了，我的宝贝儿。〔130〕

雷厄提斯　就算你神志清醒，叫我复仇，

说服力也没有这么强。〔131〕

欧菲丽亚　要是你们叫他做“垮啦啦”，你们就要唱“垮啦

---

〔128〕 **棺材**：原文“bier”，也可译作“棺架，尸架”（郑易里、曹诚修，128）。

〔129〕 **嘿，哩哩啦啦，嘿，啦啦**：原文为“Hey non nony, nony, hey nony,”只在 F 版出现，Q2 缺。Craig (898)的现代英语拼法为：“Hey, non, nonny, nonny, hey nonny”。“Nonny-nonny” = “A meaningless refrain, formerly often used to cover indelicate allusions”(Little *et al.*, 1335)。“nonny-nonny” = “*Obs.* exc. *arch.* Also 6 noney nony. A meaningless refrain, formerly often used to cover indelicate allusions”(*OED*)。Barnet (108), Edwards (200), Hibbard (306), Spencer (168), Wilson (104)收录了这行；Jenkins (358)和 Thompson and Taylor (386-87)则从缺。Hibbard (306) 指出，这行与哀悼、泪水等题材不协调；但欧菲丽亚精神错乱，所唱的歌应该不协调。

〔130〕 **再见了，我的宝贝儿**：原文“Fare you well, my dove”。欧菲丽亚神志不清，可能以为雷厄提斯是哈姆雷特。Thompson and Taylor (387)认为，欧菲丽亚有时在想念亡父，有时在想念哈姆雷特。Jenkins (358) 指出，在 F 版里，这行排印时恍如歌曲的一部分（也用斜体）；在 Q2，这行没有与歌曲分开。按照剧中语境，这行应该是欧菲丽亚所加。汉译以 Jenkins 版为准。

〔131〕 **就算……这么强(167-68)**：原文“Hadst thou thy wits and didst persuade revenge/It could not move thus.”意思是：欧菲丽亚发了疯，雷厄提斯复仇之心反而更炽烈。

垮啦”。[132] 啊，这叠句跟这首歌多相称哪。[133] 170
是不老实的管家偷了主人的女儿。[134]

---

[132] **要是你们叫他做“垮啦啦”，你们就要唱“垮啦垮啦”(169-70)**：原文“You must sing ‘a-down a-down’, an you call him ‘a-down-a’”(Thompson and Taylor, 387). “an”是 Capell 版(*Mr. William Shakespeare, his Comedies, Histories, and Tragedies*, ed. Edward Capell, vol. 10 (1768))，意为“if”(Thompson and Taylor, 387)，为 Thompson and Taylor 采用；Q2 和 F 版均为“and”。Craig (898)版原文为“You must sing, a-down a-down,/And you call him a-down-a.”Edwards (200)版为“You must sing a-down, a-down, and you call him a-down-a.”Hibbard (307)版为“You must sing ‘A-down, a-down’; and you ‘Call him a-down-a’.”Jenkins (358-59)版为“You must sing *A-down a-down*, and you *Call him a-down-a*.”Spencer (168)版为“You must sing ‘A-down a-down, and you call him a-down-a.’”Wilson (104)版为“You must sing ‘Adown adown,’ an you call him adown-a.”各版都不一致。汉译以 Thompson and Taylor 版为准。像欧菲丽亚精神错乱所唱的其他歌曲一样，这首歌的意义也不易确定，学者的解释大都是猜度之词。Spencer (318)这样解释：“Perhaps Ophelia is thinking of Polonius as having been called *down* to his grave, and therefore says that this is a preferable refrain to *Hey non nony*... It is possible that the correct reading is ‘You must sing“A-down a-down”, and you call him a-down-a’ (if you refer to Polonius as being dead).”Jenkins (358)认为“*A-down a-down*”(Jenkins 版排印方式)是“没有什么意义的叠句”(“all but meaningless refrain”)，在多首民歌中以不同形式出现过。

[133] **叠句**：原文“wheel”，有不同的解释：(一)叠句；(二)命运；(三)纺车。一般编者解作“叠句”。参看 Edwards, 200; Jenkins, 359, 535-536; Spencer, 318; Thompson and Taylor, 387。Hibbard (307)的解释最可信：“The context here almost dictates that *wheel* be interpreted as ‘refrain’, even though no precise parallel to such a meaning has come to light. *OED*, after defining the normal prosodic sense (*wheel sb.* 16), quotes Edwin Guest's opinion that a *wheel* signifies ‘the return of some marked and peculiar rhythm’ at the end of each stanza (*A History of English Rhythms* (1838), ii. 290).”

[134] **是不老实的管家偷了主人的女儿(170-71)**：原文“It is the false steward that stole his master's daughter.”各学者、编者的解释也止于猜测。或说此句是民歌的题目；或说欧菲丽亚把管家女儿(她本人)和不老实的国王、王子(哈姆雷特)混淆。参看 Spencer 319; Thompson and Taylor, 387。Jenkins (359) 指出，欧菲丽亚的心仍在想少女受骗一类事件。Hibbard (307)指出，在英国文献里，迄今找不到这样的一首民歌，不过就文中所言事件，当年极可能有这样的一首民歌。其实，欧菲丽亚的疯言疯语，不必字字落实。

雷厄提斯　这空言饶有意思，比聪明话还充实。[135]

欧菲丽亚　（对雷厄提斯）[136]你看，有迷迭香，用来怀念故旧。亲爱的，请记在怀里。[137] 你看，还有三色堇，用来引起愁思。 175

雷厄提斯　精神病的活教材——愁思、怀念相配，恰到好处！[138]

欧菲丽亚　（对国王）[139]看哪，茴香给你，还有耧斗菜。（对王后）[140]芸香给你；这里有一些给我。每逢礼拜天，我们可以管它叫恩典之草。[141] 你戴上有芸 180

---

[135] **这空言……还充实**：原文"This nothing's more than matter" = "This nonsense conveys more than sense would do. Cf. *Lr* [*King Lear*] IV. vi. 175, 'matter and impertinency mix'd'"(Jenkins, 359)；"i. e. This seeming nonsense is more eloquent than sensible speech"(Thompson and Taylor, 387)；"this nonsense has more significance than any coherent sense could have"(Spencer, 319)；"i. e. this nonsense is charged with significance beyond the reach of common sense. Compare 'Though this be madness, yet there is method in't' (2. 2. 204-5)"(Hibbard, 307)。汉译综合各种解释，并设法传达原文"nothing"与"matter"的对比。

[136] **对雷厄提斯（演出说明）**：原文"*to Laertes*"，为 Hibbard (307)和 Wilson (104)版的演出说明。Barnet (109), Craig (898), Jenkins (359), Spencer (168), Thompson and Taylor (387)都没有收录。

[137] **怀念故旧……记在怀里(173-74)**：原文"remembrance"和"remember"，在语音上互相呼应；汉译设法保留相同效果。

[138] **精神病……恰到好处(176-77)**：原文"A document in madness-thoughts and remembrance fitted!""document" = "piece of instruction (the literal sense, from L. *docere*)"(Jenkins, 359)；"i. e. lesson (*OED document sb.* 2) from which a student of madness might learn much. Compare *The Faerie Queene* I. x. 19, 'and that her sacred book...She unto him disclosed every whit,/And heavenly documents thereout did preach'"(Hibbard, 307)；"fitted" = "bestowed where they fit or belong"(Jenkins, 359).

[139] **对国王（演出说明）**：原文"*to the King*"，按 Wilson (104)版加入。

[140] **对王后（演出说明）**：原文"*to the Queen*"，按 Wilson (104)版加入。

[141] **恩典之草**：原文"herb of grace"，是"芸香"("rue")的别名，一般也译"芸香"(郑易里、曹诚修，639)。为了在汉语中标出两者的分别，乃汉译为"恩典之草"。

香的纹章时，还可以细分，以示区别。[142] 这是朵雏菊。我想送些紫罗兰给你，[143]不过我爹去世，紫罗兰就全部枯萎了。据说他得到善终。[144]
唱歌。

---

[142] **细分，以示区别**：原文"with a difference"。"difference" = "a term from heraldry, meaning a variation in a coat of arms to distinguish one branch of a family from another"(Thompson and Taylor, 388)；Edwards (201)和 Spencer (319)的解释也相近。在古代欧洲，显赫的家族有纹章或家徽。有时候，同一家族的纹章细节会有增减，产生变化，以区别家族的不同分支。

[143] **迷迭香……三色堇……茴香……耧斗菜……芸香……恩典之草……雏菊……紫罗兰(173-82)**：原文"rosemary... pansies... fennel... columbines... rue... herb of grace...daisy...violets"。Thompson and Taylor (387-88)指出，除了雷厄提斯，剧中(Q2版)没有说明欧菲丽亚的花如何分派。不过就欧洲传统看，各花各有象征，从中可以推断欧菲丽亚的花给了谁。芸香象征忏悔，适用于王后或国王(虽然欧菲丽亚不知道国王要忏悔)；雏菊象征单思，适用于欧菲丽亚本人；迷迭香象征怀念，三色堇象征思念，送给雷厄提斯；茴香象征阿谀，可以送给任何一个朝臣(或送给国王)；紫罗兰象征忠诚，耧斗菜象征不忠，都可以送给王后。Spencer (319-20)的解释略有不同：欧菲丽亚把迷迭香和雏菊送给了雷厄提斯，也许因为她把雷厄提斯误认为哈姆雷特。至于欧菲丽亚出场时手中是否有花，还是在胡思乱想，以无为有，则不得而知。她把花送给各人，目的也许是请他们把花带到她父亲坟上。"雏菊"，原文"pansies"(单数 *pansy*)，源出法语 *pensée* (思念)。Jenkins (359)的解释为：迷迭香、三色堇送给雷厄提斯；茴香和耧斗菜象征对丈夫不忠，送给王后；芸香或恩典之草象征忏悔，送给国王；雏菊象征爱情受挫；紫罗兰象征忠贞。此外参看 Jenkins (536-42)的详注。Jenkins 在详注里指出，花的象征不能绝对确定，迄今仍众说纷纭。不过 Jenkins 肯定，欧菲丽亚演出时，不是说想象中的花。*The Winter's Tale* IV. iv. 73-79 有类似场面。

[144] **据说他得到善终**：原文"They say 'a made a good end.""'a" = "*he*" (Thompson and Taylor, 388)。Thompson and Taylor (388)对这句话的评语是："Sadly untrue, if we equate the notion of *a good end* with the opportunity for repentance and forgiveness, as is emphasized in 1. 5 and 3. 3."一个人要得到善终，死前必须有机会忏悔，并且获得宽恕；波伦纽斯遭哈姆雷特杀害，没有机会忏悔，也没有机会获宽恕，因此不算善终。

粗壮温柔的罗宾是我的心肝。[145]

雷厄提斯　愁思、伤痛、苦难以至折磨本身，　185
她都能变媸为妍，化腐朽为神奇。[146]

欧菲丽亚　（唱歌。）
难道他不会再来？
难道他不会再来？
死了怎能再来往？
去你临终的卧床。　190
永远他不会再来。

---

[145] **粗壮……心肝**：原文"For bonny sweet Robin is all my joy."流行民歌中的一句，不过歌词已经不全；曾流行一时，至今仍有人唱；内容大概与罗宾汉有关。参看 Jenkins，542；Spencer，320；Thompson and Taylor，388。"bonny"＝"Of fine size"（Little *et al.*，202）；"In earlier Eng. it appears to have often had the sense：Of fine size，big (as a good quality)"(*OED a.* 2. a)。Edwards (201)有以下解释："Sternfeld gives the music (pp. 68-78) and says 'Bonny Robin songs deal with lovers，unfaithfulness and extra-marital affairs' (58)；'the popularity of this simple ditty excelled by far that of "Greensleeves"'. 'Bonny Robin' is one of the songs which the mad Gaoler's Daughter in *Two Noble Kinsmen* says she can sing (4. 1. 108). Harry Morris (*PMLA* 73 (1958)，601-3) believes Robin to be a name for the male sex-organ. His best evidence is that one of the common names for *arum maculatum* (lords-and-ladies，cuckoo-pint) is wake-robin."如果"Robin"如 Harry Morris 所说，在这里指男人的"性器官"（"the male sex-organ"），则欧菲丽亚的歌就显得更猥亵，可视为发疯后性心理（如潜意识或精神正常时受压抑的性欲）的向外投射。

[146] **愁思……神奇(185-86)**：原文"Thought and afflictions，passion，hell itself/She turns to favour and to prettiness."意为：即使精神有病，欧菲丽亚仍能变丑为美。"Thought"＝"i. e. sad thoughts，melancholy"(Thompson and Taylor，388)；"sorrow，melancholy reflections (*OED thought*[1] 5)"(Hibbard，308)；"passion"＝"'suffering' (*OED sb.* 3). Compare *Antony* 5. 1. 62-3，'Give her what comforts/The quality of her passion shall require'"(Hibbard，308)。"hell itself"＝"(presumably 'torment of soul')"(Spencer，320)。"hell"＝"A place or state of wickedness，suffering，or misery"(Little *et al.*，887)；"Something regarded as resembling hell：a. A place or state of wickedness，suffering，or misery"(*OED sb.* 4. a)。"hell"在这里不译"地狱"。"favour"＝"beauty"(Edwards，201)；"i. e. something charming and attractive (*OED sb.* 8)"(Hibbard，308)；"charm"(Jenkins 360)。"prettiness"＝"i. e. something pleasant and agreeable (*OED* 2)；first instance of this sense cited by *OED*"(Hibbard，308)。

他的胡子白如雪，
还有如麻的华颠。[147]
去了，去了，他去世。
我们悲叹是白费。[148] 195
他的灵魂天可怜。[149]
也怜善信的灵魂，[150]上天保佑你。 〔下。〕[151]

雷厄提斯 老天哪，你看见了吧？[152]

国王 雷厄提斯呀，我有不可置疑的

---

[147] **如麻**：Q2 原文"Flaxen was his poll."＝"i. e. his hair was as white as flax. Jenkins and others prefer F's 'All flaxen', which is preferable metrically and is supported by Q1, where Ophelia sings the song on her first appearance in this scene"(Thompson and Taylor, 389)。"poll"＝"head"(Thompson and Taylor, 389)。

[148] **白费**：原文"cast away"＝"i. e. to no purpose; scatter uselessly"(Jenkins, 360)；"throw away pointlessly, waste (*OED cast v.* 72d)"(Hibbard, 309)。

[149] **难道他不会再来？/……他的灵魂天可怜(187-96)**：Edwards (201) 指出，这首歌的原文已佚，现存的只有这两段；传统中的曲谱，则尚有记录。

[150] **也怜善信的灵魂**：原文"And of all Christians' souls"。"of"＝"on"。参看 Jenkins 360; Thompson and Taylor, 389。"all Christians' souls"，直译是"所有基督徒的灵魂"。

[151] **下(演出说明)**：原文为"*Exit*"。F 版为复数"*Exeunt*"，因此在某些演出中，导演会让王后跟随欧菲丽亚一起下。王后退下，有另一作用：让国王和雷厄提斯商讨对付哈姆雷特之计而不为第三者得知。参看 Thompson and Taylor, 389。

[152] **老天哪，你看见了吧**：Q2 原文为"Doe [do] you this, O God?"；F 原文为"Do you see this, you Gods?"。汉译以 F 版为准。Thompson and Taylor (389)认为"Doe you this?"可以解作"are you responsible for this?"，可以直译为"这是你做的吗？"意思是：是你把我妹妹弄成这样子的吗？

权利跟你同悲。[153] 这边谈吧，[154] 200
你随自己的意思选择谋士吧，[155]
让他们聆听并当你我的裁判。
只要他们认为朕有罪，[156]不管
是主犯还是教唆，[157]朕就会把王国——
王冠、生命，以至朕的一切—— 205
全部交给你，作为补偿；[158]否则
你就要按朕的请求，少安毋躁；

---

[153] **我有不可置疑……跟你同悲(199-200)**：原文“I must commune with your grief/Or you deny me right.”整句的意思是：“I have an undeniable right to talk to you in your grief”(Thompson and Taylor，389)。“commune with”=“share in，participate in (*OED common v.* 3)”(Hibbard，309)。“commune with your grief”=“have your grief in common with you”(Spencer，320)。“commune with”=“participate in. (F *common* is but a variant form.)”(Jenkins，360)。对于“commune”一词的解释，Edwards (202)有不同的看法：“Accent on first syllable. I think the meaning here is ‘converse’, as usually in Shakespeare, not ‘share’ or ‘participate’ as Boswell and others suggest. Claudius is insisting on ‘getting through’ to Laertes' grief, and informing him of the true state of affairs.”Thompson and Taylor (389)这样解释原文句子：“I have an undeniable right to talk to you in your grief”;大致与 Edwards 的解释相同。就文义而言，两种解释都通，不过 Hibbard，Spencer，Jenkins 的解释更能显示国王工于心计，假仁假义；先表示同情，然后才开始煽动工作。汉译以 Hibbard，Spencer，Jenkins 的解释为准。

[154] **这边谈吧**：原文“Go but apart”=“i. e. let's discuss this privately somewhere else (a standard exit line)”(Thompson and Taylor，390)。

[155] **你随……谋士吧**：原文“Make choice of whom your wisest friends you will”。“whom your”=“which of your”(Thompson and Taylor，390)。“whom”=“i. e. whomsoever among，any among”(Hibbard，309)；“whichever among”(Spencer，320)。“Wisest friends”=“When the King and Laertes resume this conversation in 4. 7, Laertes is still unaccompanied (see also the King's use of the same formulaic expression at 4. 1. 38)”(Thompson and Taylor，390)。

[156] **有罪**：原文“touched”=“concerned，implicated”(Edwards，202)；“concerned，involved”(Hibbard，309)；“i. e. with guilt”(Jenkins，360)；“infected with guilt (of the murder of Polonius)”(Spencer，320)；“i. e. with guilt，implicated”(Thompson and Taylor，390)。

[157] **不管/是主犯还是教唆(203-204)**：原文“by direct or by collateral hand”=“i. e. through any action taken directly by me in person or indirectly by any agent of mine”(Hibbard，309)。

[158] **作为补偿**：原文“in satisfaction”=“as recompense”(Spencer，321)。

然后，朕会跟你同心协力，
让你如愿以偿。

雷厄提斯 一言为定。
他死得惨，[159]葬礼冷冷清清——[160] 210
骸骨上没有纪念物、宝剑、盾牌，[161]
过程卑微，又没有隆重仪式——[162]
这一切在呼冤，像天谴传到人间，
令我不得不追究。[163]

---

[159] **他死得惨**：原文"His means of death"＝"The way he died"(Edwards, 202)；"the cause and manner of his death (Abbott 423)"(Hibbard, 309)。汉译用了补足法，以便与下面的"Cry to be heard as 'twere from heaven to earth"呼应。

[160] **葬礼**：Q2 原文"funeral"；F 原文"buriall [burial]"。Hibbard (309)认为 F 版是莎士比亚修改后的读法，因为"funeral"既然是公众的仪式，不可能冷清；Thompson and Taylor (390)则认为波伦纽斯的丧礼可以相对地冷清。Thompson and Taylor 的论点较有力；Hibbard 的论点欠圆通。不过汉译"葬礼"可以兼顾两个版本的意思。

[161] **纪念物、宝剑、盾牌**：原文"trophy, sword [...] hatchment"。"trophy"＝"memorial. Originally one erected in celebration of a victory and consisting of arms and other objects taken in war. Possibly we should read *trophy sword*, i. e. take *trophy* as adjectival"(Jenkins 361)；"memorial (such as the insignia of his rank and office)"(Edwards, 202)；"hatchment"＝"Coat of arms placed over the dead; usually a diamond-shaped tablet"(Edwards, 202)；"'a square or lozenge-shaped tablet exhibiting the armorial bearings of a deceased person, which is affixed to the front of his dwelling-place' (*OED*). After the burial the tablet was usually placed over the tomb"(Hibbard, 309)；"a tablet or painting displaying the coat-of-arms of the deceased, normally placed outside the house of mourning, and then, after the burial, over the tomb"(Jenkins, 361)。古代欧洲，体面的葬礼有各种纪念品，其中包括有纹章装饰的盾牌。参看 Spencer 321。剧中没有说明，波伦纽斯是否有"trophy sword"，因此汉译把"trophy"和"sword"分译。

[162] **隆重仪式**：原文"formal ostentation"。"ostentation"＝"ceremony"(Hibbard, 309; Jenkins, 361; Thompson and Taylor, 390)。此外，"ostentation"也有"排场"的意思，汉译以"隆重"一词传递。

[163] **这一切……不得不追究(213-14)**：原文"Cry to be heard as 'twere from heaven to earth/That I must call't in question.""That"＝"so that (Abbott 283)"(Hibbard, 309)；"so that, as at IV. vii. 146 ['I'll touch my point/With this contagion, that if I gall him slightly,/It may be death.] (Abbott 283)"(Jenkins, 361)。"That I must call't in question"＝"so that I must demand an explanation"(Thompson and Taylor, 390)。直译是"因此我必须要求解释"。不过直译语气太弱；要保留原文的语气，必须以负负("不得不")译正；同时以"追究"代替"解释"。

国王　　你的确要追究。
谁是凶手，就让巨斧砍向谁吧。[164]　　215
请你跟我来。　　同下。

[164] **巨斧**：原文"the great axe"。Thompson and Taylor (390)指出，斧头是传统的行刑工具。莎士比亚在作品中经常提到"the hangman's axe"(参看 *Measure for Measure* 4.3.26-37)或"the axe of death"(参看 *King Henry VI, Part 2* 2.4.49)。Spencer (321)指出，克罗狄奥斯提到"巨斧"时，肯定会想到他给英格兰国王的指令："'not to stay the grinding of the axe'but Hamlet's 'head should be struck off' (V.2.24-5)."

丹麦王子哈姆雷特的悲剧

第　四　幕

第　六　场[1]

王宫中的另一个房间。[2]

贺雷修与〔一名侍从〕上。[3]

贺雷修　　要跟我说话的是些什么人？
侍从　　是水手。他们说带了信给您。[4]

---

〔1〕 这幕在 Q2 和 F 版(在 Ard Q1/F 为 4.2)共有 31 行,彼此没有显著的不同。Q1 的版本问题较复杂。就场景和时间而言,剧情应该在王宫某处或贺雷修的住所发生。自从哈姆雷特在第四幕第四场结尾出发往英格兰到本场,应该过了一段时间。不过这场的剧情应该在第四幕第五场结束后不久就展开。参看 Thompson and Taylor, 391。汉译的场景以 Craig (898)为准。

〔2〕 Wilson (227)认为,这场不必在另一房间演出。

〔3〕 **贺雷修与〔一名侍从〕上(演出说明)**: 原文"*Enter Horatio and* [*a Gentleman*]。""*and* [*a Gentleman*]"在 Q2 为"*and others*";在 F 为"*with an Attendant.*"在这里,一名侍从就够了;不过有论者认为,Q2 中的"others"可能是国王的密探,负责监视贺雷修。18、19 世纪的演出中,在这里陪伴贺雷修的一般是法兰斯科。参看 Thompson and Taylor, 391。Hibbard (310)指出,在这里,贺雷修的作用至为明显:让观众知道剧情的发展;而这些剧情,暂时不可以让国王知道。

〔4〕 **信**:原文"letters"。Jenkins (361)认为,原文的复数是跟随拉丁语复数 *litterae* 的结果,也可以指单数。

贺雷修 让他们进来。 〔侍从下。〕[5]
跟我通音信的人一定是哈姆雷特殿下，不然我
就想不到远方有别的人跟我通音信了。 5

众水手上。[6]

水手 愿上帝保佑您，先生。
贺雷修 愿他也保佑你。
水手 要是他喜欢，[7]他一定保佑我的。先生，要是
贺雷修是您的大名，这里有一封信给您；是一
位乘船往英格兰的大使托我带给您的。[8] 有 10
人告诉我，您的大名就是贺雷修。
贺雷修 〔读信。〕贺雷修如晤：阅毕此信，[9]设法与带
信人方便，让他们晋见国王。他们有信件给国
王。我们在海上航行，不到两天，遇到海盗船追
来。[10] 海盗船装备犀利，[11]像艘军舰。我们 15

---

〔5〕 **侍从下(演出说明)**：原文"*Exit Gentleman*"。侍从这时要退下，让水手进来。如果开场时有多名侍从上，这些侍从都应该在这时退下，因为贺雷修读哈姆雷特的信时，除了水手（或众水手），其他人会明白信的内容，因此不应在场。参看 Thompson and Taylor, 391。

〔6〕 **众水手上(演出说明)**：原文"*Enter Sailors*"。就戏剧的演出而言，水手只需一名就够了；不过就原文侍从话中的"they"和"them"而言，水手的确不止一个。

〔7〕 **要是他喜欢**：Q2 原文"an (and) please Him"。F 原文"and't"."and"="if (it). The suppression of the pronoun is colloquially idiomatic"(Jenkins, 362)。

〔8〕 **大使**：原文"ambassador"。水手应该知道哈姆雷特的身份，不过在这里大概故意不说。在 F 版里，"ambassador"是复数，可以包括罗森坎兹和格登斯腾。Jenkins (362)认为，"大使"显然是哈姆雷特假扮的角色。Hibbard (310)的论点相近。

〔9〕 **阅毕**：原文"When thou shalt have overlooked"。"overlooked"="read, looked over"(Hibbard, 310)；"looked over, perused"(Jenkins, 362)；"i. e. read"(Thompson and Taylor, 392)。

〔10〕 **海盗船**：原文"pirate"="pirate ship, i. e. one engaged in robbery and violence"(Thompson and Taylor, 392)。

〔11〕 **装备**：原文"appointment"="accoutrement"(Hibbard, 310)；"equipment (especially of a military nature)"(Thompson and Taylor, 392)。

发觉航速太慢，别无选择，只好奋勇抵抗。[12]
格斗中，我跳上了海盗船。当时，海盗船正驶
离我们的船，结果我独自一人被擒。海盗待我
不错，可谓盗亦有道。[13] 不过他们也不
笨，[14]条件是：我答应给他们回报。[15] 让水 20
手把我的信送交国王后，你本人要用逃避死亡
那样的速度，尽快前来见我。[16] 我有话要跟
你私下说；你听了会目瞪口呆。不过，我所说
的，还不能形容事情之万一，就像小枪弹放进

---

〔12〕 **别无选择，只好奋勇抵抗**：原文"and put on a compelled valour"。汉译用了不同的移位法，是典型的离心翻译。

〔13〕 **海盗待我不错，可谓盗亦有道（18-19）**：原文"They have dealt with me like thieves of mercy.""thieves of mercy"直译是"仁慈的强盗"。Jenkins（362）指出，"mercy"通常拿来形容天使；在这里拿来形容强盗，表达了盗亦有道这一矛盾语法。

〔14〕 **他们也不笨（19-20）**：原文"they knew what they did"；直译是"他们知道自己在做什么"。有的论者认为，从这句可以看出，哈姆雷特和海盗串通一气。Jenkins（362）不赞成这一论点，因为如果哈姆雷特与海盗串通，就不会说他们仁慈。海盗对哈姆雷特好，是另有打算，望哈姆雷特感恩图报。

〔15〕 **我答应给他们回报**：原文"I am to do a turn for them."在 F 版中，"turn"作"good turne [turn]"。Jenkins（362）认为 F 版的"good"不但多余，而且削弱了 Q2 的两层意义："Hamlet not only does a *good* 'turn', but thereby does *his* 'turn' ('an act duly...following a similar act on the part of another', *OED turn sb.* 28b)." "Compare 'One good turn asks another' (Tilley T616)"（Hibbard, 310）。哈姆雷特给海盗的回报是什么呢，剧中没有说明。哈姆雷特可能答应给海盗赎金，也可能为他们求国王特赦。但是在第四幕第七场，哈姆雷特给国王的信并没有提到什么回报；在第五幕第二场，哈姆雷特和贺雷修谈到这一事件时，也没有给观众提供任何资料。不过这时候，观众大概也无暇理会这问题了。参看 Spencer, 322; Thompson and Taylor, 392。

〔16〕 **用逃避死亡那样的速度，尽快前来见我（21-22）**：原文"repair thou to me with as much speed as thou wouldest fly death.""In Q1 Hamlet's message seems less urgent, asking Horatio to meet him '*To morrow morning*' (14. 17)"（Thompson and Taylor, 392）。"repair"＝"come"（Spencer, 322; Thompson and Taylor, 392）。

巨大的炮膛，重量太轻。[17] 这些善良的水手， 25
会把你带到我此刻置身之所。[18] 罗森坎兹和
格登斯腾现正航向英格兰。有关这两个人，尚
有许多话要跟你说。请保重。挚友，[19]哈姆
雷特。

来，我会安排你把信送去，[20] 30
而且会尽快。这样，你才可以
尽快带引我去见发信的人。 全体下。

---

〔17〕 **不过，我所说的……太轻(23-25)**：原文“Yet are they much too light for the bore of the matter.”“bore”为 F 版；Q2 版为“bord”。汉译以 F 版为准。这句用了枪炮意象，意思是：我要跟你说的，仍不能形容真相的万一。Hibbard (311)的解释为：“i. e. quite inadequate to do the subject justice. The metaphor is from gunnery: Hamlet's words will be like small bullets in a large barrel.”Jenkins (363)的解释相近：“The bore of this gun would take a heavier shot. So although Hamlet's words are of a weight to strike one dumb, they are still far from matching the enormity of the case.” Edwards (203)也采 F 版，并且这样解释：“for the bore of the matter”：“for the gravity of the substance they speak of. The image is from artillery—the words are too small for the bore of the cannon.”原文是隐喻，没有用“像”；汉译用了“像”，是明喻，以照顾汉语观众和读者的理解方式，因为英语观众和读者能轻易理解的习语，一旦直译为汉语，汉语观众和读者的理解速度未必相等。

〔18〕 **这些善良的水手，会把你带到我此刻置身之所(25-26)**：原文“These good fellows will bring thee where I am.”言下之意，是哈姆雷特此刻藏身某处，不过剧中此后再没有交代，哈姆雷特究竟在哪里藏身。参看 Thompson and Taylor, 393。

〔19〕 **挚友**：F 原文“He that thou knowest thine.”在 Q2，“He”作“So”。Thompson and Taylor (393)指出，“So”似乎是舛讹。Barnet (111), Craig (899), Edwards (203), Hibbard (311), Jenkins (363), Spencer (171), Thompson and Taylor (393), Wells *et al.* (708), Wilson (106)都采 F 版。汉译也以 F 版为准。

〔20〕 **安排你**：原文“give you way”=“afford you the means of access (*OED give v.* 49d)”(Hibbard, 311)。“way”=“The ‘means’ of access requested in l. 13. For *give...way*=afford scope, see *Temp.* [*The Tempest*] I. ii. 186; *2H4* [*King Henry IV, Part 2*] V. ii. 82”(Jenkins 363)。**信**：原文“these your letters”，是复数。“these”在英语指二或二以上，译成汉语要变作“这些”；而“些”在汉语中给人的感觉通常是超过二(汉语通常不用“这些人”或“那些人”形容两个人)。由于原文没有说明信的数目，在这里以单数和复数都适用的“信”。同时，汉译按汉语说话习惯省略“your”。

第 四 幕

第 七 场[1]

王宫中的另一个房间。[2]

国王与雷厄提斯上。

国王　　现在,你的良知要确定我无辜,[3]
　　　　同时要记住,我是你的知己,
　　　　因为,你的耳朵明理,知道

---

〔1〕 第四幕第七场,Q2 有 192 行,F 有 166 行,Q1 有 54 行。就场景和时间而言,剧情在王宫里展开,大致紧接第六场。参看 Thompson and Taylor, 393。

〔2〕 **王宫中的另一个房间**:原文"*Another Room in the Same.*"场景说明以 Craig (899)为准。Wilson (227)的演出说明为"*The King and Laertes return*",也就是说,此场的场景与上一场相同。Wilson (227)有这样的按语:"读者会问:上一场有足够的时间让国王说服雷厄提斯吗?"("Readers ask: does the previous scene allow time enough to the K. to convince Laer.? Hardly if Laer. had first to 'make choice' among his 'wisest friends' (4.5.203). An audience might be relied upon to forget the point and would be untroubled by such problems.")

〔3〕 **良知**:原文"conscience"="The King echoes the word used by Laertes at 4.5.131 and which resonates through the play: see 2.2.540; 3.1.49 and 82; 5.2.57, 66 and 279"(Thompson and Taylor, 393)。**确定我无辜**:原文"my acquittance seal"="confirm my release or discharge (i.e. accept my innocence)"(Thompson and Taylor, 393)。

那个把令尊杀害的人，本来
要杀我。[4]

雷厄提斯 看来的确是这样。告诉我，[5] 5
这样严重的罪行是死有余辜，[6]
为什么不依法行动呢？[7] 为了安全，

---

〔4〕 **本来/要杀我(4-5)**：原文"Pursued my life"。参看原文 4. 1. 13（Thompson and Taylor 版）："It had been so with us had we been there. "国王与雷厄提斯谈话，不再用"royal we"（"朕"）。

〔5〕 Thompson and Taylor (393)指出，莎士比亚时代的戏剧，每场开始时的对白，往往给观众觉得，角色上场时，已经谈了一阵子。Spencer (322)指出，国王与雷厄提斯的谈话，紧接第四幕第五场结尾。

〔6〕 **严重**：Q2 原文"criminal"；F 原文"crimefull [crimeful]"。Hibbard (311)这样为 F 版辩护："Wilson (*MSH* 163-4) argues that *criminal* (Q2) is a vulgarization 'on the part of the printer'. But since we now know that it was set by Y, the more reliable of the two compositors, this seems unlikely. The more tenable explanation is that Shakespeare wrote *criminall* in his first draft, and then changed it to *crimefull* (F) in the process of revision. He had used this very rare word, which appears to be original with him, once before at *Lucrece* 970, 'this cursed crimeful night'. "Craig (899), Edwards (204), Hibbard (311), Jenkins (363), Wilson (107)都采 F 版；Barnet (112), Spencer (171)采 Q2 版。两种读法都言之成理。Jenkins 虽然采 F 版，但是也指出，"criminal"有先例可援："Cf. *Cor.* [*Coriolanus*] III. iii. 82, 'So criminal and in such capital kind'. "汉译以 F 版为准。**罪行**：原文"feats"＝"wicked deeds (as often at this date)"(Jenkins, 363)；"wicked actions (*OED sb.* 4). Compare *Macbeth* 1. 7. 80, 'this terrible feat', i. e. the murder of Duncan, and *Henry V* 3. 3. 97, 'all fell feats/ Enlinked to waste and desolation'" (Hibbard, 311)；"exploits" (Edwards, 204)。Edwards 的解释不若 Jenkins 和 Hibbard 的解释准确。**死有余辜**：原文"capital"＝"punishable by death"(Little *et al.*, 261; Hibbard, 311; Jenkins, 364; Thompson and Taylor, 394)。

〔7〕 **为什么不依法行动呢？**：Q2 原文为"Why you proceed not against"；F 原文为"Why you proceeded not against"。汉译不受时态限制，可以兼顾两个版本。"proceed not"＝"do not take on legal proceedings"(Thompson and Taylor, 394)；"proceeded not against"＝"took no legal proceedings"(Hibbard, 311)。

出于明智或其他种种考虑，[8]
都应该果决行动啊！[9]

国王 啊，有两个特殊理由； 10
在你看来也许太薄弱，欠缺筋骨；[10]
在我看来，却强而有力。他母亲[11]
几乎看他的脸色做人。至于我——
是美德也好，是冤孽也好——王后
跟我的生命、灵魂，像行星会合， 15
结果我要靠王后才能够运行，[12]
像星辰运行于轨道。[13] 我不能
公开审讯他，[14]还有另一个原因。

---

〔8〕 **为了安全，/……考虑（7-8）**：Q2 原文为"As by your safety, greatness, wisdom, all things else"；F 原文为"As by your safety, wisdom, all things else"。许多编者删去"greatness"，把亚历山大格（即抑扬六步格）变为抑扬五步格（十个音节），以符合莎剧的基本格式。参看 Thompson and Taylor, 394。Craig (899), Edwards (204), Hibbard (312), Jenkins (364)采 F 版；Barnet (112), Spencer (171), Thompson and Taylor (394), Wilson (107)采 Q2 版。不过 Wilson (227)指出，正如 Clar. (*Hamlet*, ed. by W. G. Clark and Aldis Wright (Clarendon Press Series))所言，下一行也是抑扬六步格。不过 Hibbard (312) 认为，莎士比亚起先可能用了"greatness"，但修饰时把"greatness"删去。汉译采 F 版，以符合诗剧韵律的基调。

〔9〕 **都应该果决行动啊**：原文"You mainly were stirred up.""mainly"="forcefully, greatly (*OED adv.* 2)"(Hibbard, 312)；"mightily"(Jenkins, 364)。"mainly...up"="were greatly incited (to take action)"(Thompson and Taylor, 394)。

〔10〕 **太薄弱，欠缺筋骨**：原文"much unsinewed"。"unsinewed"="lacking sinews, i. e. weak"(Thompson and Taylor, 394)。

〔11〕 **他母亲**：原文"The Queen his mother"，直译是"王后——他的母亲"；不过到了这里，观众或读者都已经知道，哈姆雷特的母亲是王后，因此不必明言。

〔12〕 **结果……运行**：原文"I could not but by her"。国王的意思是：没有王后，他就活不成。

〔13〕 **像星辰运行于轨道**：原文"as the star moves not but in his sphere"。在哥白尼日心说提出前，欧洲人相信托勒密天文体系：太阳和其他行星都绕地球运转。有的论者看了国王所提出的第一原因，认为他杀害老哈姆雷特，是出于妒忌。不过 Thompson and Taylor (394)指出，国王并不老实。

〔14〕 **审讯**：原文"count"="account, indictment"(Thompson and Taylor, 395)。

那就是，百姓对他有深厚的感情，[15]
把他所有的过错浸淫在宠爱中， 20
像泉水把木材变成石头那样，[16]
把他的镣铐化为荣耀。[17] 我的箭，
杆太轻，斗不过这么喧哗的风；[18]
射出去，会被吹回来，射向我的弓，
却不会射中我所瞄准的目标。[19] 25

雷厄提斯 就这样，我眼看高贵的父亲没了，
妹妹走投无路而身陷绝境。[20]
要是称赞能挽回过去，[21]我妹妹

---

〔15〕 **百姓**：原文"the general gender"="the ordinary sort (of people)"(Jenkins, 364)；"common sort of people (*OED gender sb.* 1)"(Hibbard, 312)。

〔16〕 **像泉水……石头那样**：原文"Work like the spring that turneth wood to stone"。莎士比亚时期，英国有多条泉水含有石灰，能够把浸在里面的东西"石化"。参看 Spencer, 323；Thompson and Taylor, 395。Hibbard (312)和 Jenkins (364)都指出，莎士比亚故乡所在的沃里克郡 (Warwickshire)的温泉浴场就有这样的特性。不过莎士比亚确指哪一条泉水，今人已无从确定。

〔17〕 **镣铐**：原文"gyves"="lit. shackles, hence disabilities, deformities"(Jenkins, 364)。指哈姆雷特的过错、罪行(Thompson and Taylor, 395)。Hibbard (312)把此词改为"guilts"，并提出了修改的理由。可参考。

〔18〕 **这么喧哗的风**：F 版原文"so loud a wind"="so strong a gale (of public opinion)"(Hibbard, 313)；"i. e. the powerful gust of popular feeling"(Jenkins, 365)。Q2 版原文"so loued Arm'd"。两个版本都有论者采用，而且都言之成理。参看 Thompson and Taylor, 395。汉译以 F 版为准。

〔19〕 **瞄准**：Q2 版原文为"aimed"；F 版原文为"arm'd"。汉译以 Q2 为准。

〔20〕 **绝境**：原文"desperate terms"="an extreme or hopeless state"(Edwards, 205)。"terms"="circumstances, state (*OED term sb.* 10)"(Hibbard, 313)。

〔21〕 **要是称赞能挽回过去**：原文"if praises may go back again"="if one may praise what has been and is now no more"(Spencer, 323)。Hibbard (313)的解释有别："i. e. if I may praise her for what she once was"。"go back again"="i. e. recall what she was before"(Thompson and Taylor, 395)；"i. e. to what she formerly was"(Jenkins, 365)。汉译以 Spencer 和 Thompson and Taylor 的解释为准。

贤德完美，叫当代高山仰止，[22]
无人可及。哼，我会报仇的。[23] 30

国王 不要为这点睡得不稳；别以为
我们素质愚钝，毫无感觉，[24]
会让人家捋胡子，威胁我们，[25]
而乐在其中。[26] 不久，你就会听到好消息。[27]
我深爱令尊，同时也会自爱。[28] 35
我希望，这点会教你懂得设想——

一名使者上，带来信件。[29]

---

[22] **叫当代高山仰止，/无人可及(29-30)**：原文"Stood challenger on mount of all the age"="i. e. constituted a superlative challenge to the entire age. Laertes idealizes the dead Ophelia rather as Hamlet idealizes his dead father"(Thompson and Taylor, 396)；"was able to challenge all competitors in the world nowadays"(Spencer, 323)。"on mount"="set up on high (Onions)"(Hibbard, 313)。译文中的"高山"既可实指，也可虚指，兼顾 Hibbard, Thompson and Taylor, Spencer, Edwards (205), Jenkins (365)的解释。

[23] **哼，我会报仇的**：原文"But my revenge will come."“But"在这里用来加强语气，并非连词(conjunction)，因此不译"但是"、"然而"或"不过"。

[24] **素质愚钝，毫无感觉**：原文"made of stuff so flat and dull"。"flat and dull"="inert, slow to take offence"(Thompson and Taylor, 396)。

[25] **威胁**：原文"with danger"。"with"="by"(Hibbard, 313; Thompson and Taylor, 396)。

[26] **而乐在其中**：原文"And think it pastime"。"pastime"="harmless sport"(Thompson and Taylor, 396)。

[27] **不久，你就会听到好消息**：原文"You shortly shall hear more."国王以为，哈姆雷特处决的消息，不久就会传来，结果却出乎国王所料(Spencer, 324)。Jenkins (365)指出，这句有反讽意味："Presumably a reference to expected news from England—which gives ironic impact to what immediately comes instead."

[28] **同时也会自爱**：原文"and we love ourself"。国王的意思大概是：他本人的声誉和安全也受影响。参看 Thompson and Taylor, 396："The King presumably means that his own reputation and safety are involved."。在这里，国王再度用"royal we"。不过在原文整段台词中，他一直用"I"，因此译文省略了"朕"，避免"我深爱令尊，同时朕也会自爱"一类别扭句子。

[29] **一名使者上，带来信件(演出说明)**：原文"*Enter a Messenger with letters.*" Thompson and Taylor (396)指出，在 18、19 世纪的演出中，这名使者通常由巴纳多饰演。

使者 有信函呈交陛下。这封呈娘娘。

国王 是哈姆雷特的信！谁送来的？

使者 陛下，听说是一些水手。小人
没见到他们。是克罗迪奥收到后，[30] 40
交给小人的。

国王 雷厄提斯，我读给你听。[31]
你出去。 〔使者下。〕
〔读信〕崇高显赫的皇上。你要知道，我此刻
赤裸置身于陛下的王国。[32] 谨求明天觐见圣
明。[33] 届时，先求陛下包容，再讲述我何以突 45
然回来——不仅"突然"，比"突然"还要奇
特。[34] 哈姆雷特敬上。[35]

---

〔30〕 **克罗迪奥**：原文"Claudio"。Thompson and Taylor (397) 指出，莎士比亚在这里用"克罗迪奥"称呼另一角色，可见他没有牢记国王叫"克罗狄奥斯"(Claudius)。Spencer (324)也认为，莎士比亚这样起名，有点突兀。为了避免混淆，汉译用"迪"而不用"狄"；不过在舞台上念诵时，观众光凭声音，也无从听出两者的分别了。

〔31〕 **我读给你听**：原文"you shall hear them"。Spencer (324)指出，国王这样说，是故意让雷厄提斯知道，他获国王信任；同时，国王也趁机表示自己光明磊落。

〔32〕 **赤裸**：原文"naked"。指身无分文，或没有武装，并不是没穿衣服之意。"stripped of belongings"(Jenkins, 366)；"(without resources, or unarmed, rather than without clothes)"(Spencer, 324)；"Hamlet means 'without any possessions', or possibly 'unarmed'"(Thompson and Taylor, 397)。

〔33〕 **明天**：原文"tomorrow"。Spencer (324)指出，根据戏剧发展的时间，"明天"不太可能。不过，就现实时间而言，第四幕第七场之后，应该过了一段时间，第五幕第一场的剧情才展开。**圣明**：原文"your kingly eyes"，是常见的换喻法(metonymy)，以"眼睛"("eyes")代表国王。参看 Thompson and Taylor, 397；Jenkins, 366。修辞学的"metonymy"，又译"转喻"。参看郑易里、曹诚修，872。

〔34〕 **我何以……还要奇特(45-47)**：Q2 版原文为"the occasion of my sudden return"；F 版原文为"the occasion of my sudden and more strange return"。"more strange" = "i. e. even more strange than sudden (Abbott 6)"(Hibbard, 314)。Thompson and Taylor (397)采 Q2 版；Barnet (113), Craig (899), Edwards (206), Hibbard (314), Jenkins (366), Spencer (173), Wilson (108)都采 F 版。汉译以 F 版为准。

〔35〕 **哈姆雷特敬上**：原文"*Hamlet*"，为 F 版；Q2 版没有"*Hamlet*"一词。

是什么意思呢？其他人都回来了吗？[36]
是不是诡计？[37] 实际上并无其事？[38]

雷厄提斯　认得出笔迹吗？

国王　是哈姆雷特的笔迹。[39]"赤裸"…… 50
在附言里，还说"独自一人"。
你有什么高见吗？[40]

雷厄提斯　陛下，我不明所以——让他来吧。
想到我能够活着当面对他说：
"你干的好事！"心病的症结[41] 55
就舒缓些。

国王　雷厄提斯，他既然回来了——

---

[36] **其他人都**：原文"all the rest"＝"(Rosencrantz, Guildenstern, and others in the party for England)"(Spencer, 324)。

[37] **诡计**：原文"some abuse"。"abuse"＝"deception (*OED sb.* 4), Compare *Macbeth* 3. 4. 142, 'My strange and self-abuse'"(Hibbard, 314)。

[38] **实际上并无其事**：原文"and no such thing?""no such thing"＝"i. e. not at all what it seems to be (*OED such* 27c)"(Hibbard, 314)。Q2 上下文为"Or is it some abuse, and no such thing?"F 上下文为"Or is it some abuse, or no such thing?" Edwards (206), Hibbard (314), Jenkins (366)都采 Q2 版读法。汉译以 Q2 版为准。

[39] **笔迹**：原文"character"＝"handwriting"(Thompson and Taylor, 397)。

[40] **你有什么高见吗?**：Q2 版原文："Can you devise me?"F 版原文："Can you advise me?""devise"＝"explain, resolve (with *me* as ethic dative)"(Jenkins, 366); "explain, resolve (*OED v.* 13); F's 'aduise' [advise] provides an easier meaning" (Thompson and Taylor, 397)。Edwards (206), Jenkins (366), Thompson and Taylor (397), Spencer (173), Wilson (108)都采 Q2 版读法；Craig (899)和 Hibbard (314)采 F 版读法。汉译兼顾两版读法。

[41] **你干的好事**：原文"Thus didst thou."Wilson 和 Jenkins 把"didst"修订为"diest"，也说得通。"didst"在 Edwards (206), Hibbard (314), Spencer (173), Craig (899)拼"didest"; Barnet (114)拼"did'st"。Edwards (206)解释"Thus"一词时对 Wilson 和 Jenkins 的改动有保留："Laertes mimes or imagines a sword-thrust. The ferocious retaliation which he relishes in anticipation is completely lost in the unnecessary emendation accepted by Wilson and Jenkins, 'Thus diest thou.'"

怎么会这样呢？但事实的确是这样——〔42〕
你会按我的意思做吗？〔43〕

雷厄提斯 当然会——
陛下不叫我跟他和解就行了。〔44〕

国王 朕叫你跟自己和解。〔45〕他这次回来， 60
要是像猎鹰改道，〔46〕并且企图
放弃这一旅程，我会摆布他，
供我们利用。这计策已经成熟，〔47〕
叫他别无选择，非落败不可。
至于他的死，不会留半丝罪责； 65

---

〔42〕 **他既然回来了……的确是这样(56-57)**：原文"If it be so, Laertes— / As how should it be so, how otherwise?—""it"="Hamlet's return, rather than Laertes's impulse to revenge"(Spencer, 325)。Hibbard(314)指出此句模棱："The *it* is ambiguous. It could refer to what Hamlet has written or to what Laertes has just said. The first alternative seems the more likely, since Laertes' desire for revenge has been so consistent as to leave no room for any question about its reality."Jenkins(367)也认为有两种解释："(1) As usually taken, this shows the King baffled between thinking that Hamlet cannot have come back and that he must have. Cf. l. 47. Alternatively, (2) it may relate to the preceding speech: between thinking that Laertes cannot be and that he must be bent on Hamlet's death, the King feels his way to a new plot."Hibbard的推测较可信。Spencer(325)认为第一种解释正确：国王几乎不相信哈姆雷特回了丹麦；但证据确凿，又不由他不相信。

〔43〕 **你会按我的意思做吗?**：原文"Will you be ruled by me?"国王定了神后，开始煽动雷厄提斯为父亲报仇(Spencer, 325)。

〔44〕 **陛下……和解就行了**：原文"So you will not o'errule me to a peace.""So"="so long as"(Thompson and Taylor, 399)。

〔45〕 **朕叫你……和解**：原文"To thine own peace.""thine own peace"="(peace of mind achieved by taking full vengeance, not the 'reconciliation' rejected by Laertes in the previous line)"(Spencer, 325)。国王的意思是：我不会叫你跟哈姆雷特和解；我会让你报父仇，完成责任后心安理得(跟自己和解)。

〔46〕 **像猎鹰改道**：原文"As checking at his voyage"。这句有放鹰意象，指猎鹰放弃猎物，改变飞行方向。参看 Thompson and Taylor, 398。"checking at"="stopping short in, shying away from (*OED check v.*[1] 5)"(Hibbard, 315)；"shying, stopping suddenly in mid-course"(Jenkins, 367)。

〔47〕 **已经成熟**：原文"ripe in my device"="matured in my invention"(Spencer, 325)。

就算他母亲，也会当做意外，[48]
看不出破绽。

雷厄提斯　　　　陛下，我会遵命。[49]
要是能安排我执行任务，[50]我更会
完全奉命行事。

国王　　　　那就好极了。[51]
你出游之后，许多人都谈到你—— 70
哈姆雷特也听见了——说你某一点
特别超卓。你所有的优点
加起来，也不会引起他那么
强烈的妒忌。在我看来，那一点
于你而言，实在微不足道。[52] 75

雷厄提斯　哪一点呢，陛下？

---

〔48〕 **当做意外**：原文"uncharge the practice"＝"find the plot blameless (because undetected). *Practice* often has negative connotations"(Thompson and Taylor, 398)；"i. e. exonerate our dirty trick from any suspicion of malicious intent (*OED uncharge* 1b)"(Hibbard, 315)。"practice"＝"trick, underhand stratagem"(Jenkins, 367)。

〔49〕 **陛下，我会遵命**：原文"My lord, I will be ruled"。Thompson and Taylor (399)在"ruled"之后没有标点；Edwards (207), Jenkins (367) Wilson (109)版在"ruled"之后有逗号"，"；Spencer (174)版在"ruled"之后有分号"；"。按照剧中的文气和语法，"ruled"之后是应该有标点的。

〔50〕 **执行任务**：原文"be the organ"。"organ"＝"instrument"(Thompson and Taylor, 399)。汉译用了移位法，是离心翻译。

〔51〕 **那就好极了**：原文"It falls right"＝"that will fit excellently"(Thompson and Taylor, 399)。

〔52〕 **实在微不足道**：原文"Of the unworthiest siege"。"siege"＝"rank, importance"(Thompson and Taylor, 399)。

国王　　是装饰青春冠冕的典型丝带。[53]
丝带是需要的，因为，年轻人
穿轻便制服会得体，犹如稳重
长者穿盛装或黑色貂皮大衣，　　80
会给人康泰庄严的感觉。[54] 两个月前，[55]
这里有一个从诺曼底来的先生——
法国人我见过，也跟他们打过仗。
他们深谙骑术。[56] 这个好家伙，[57]
还仿佛有巫术；一上马就紧黏马鞍，　　85
令坐骑做出叫人惊叹的动作，
仿佛人马一体，人跟骠勇的

〔53〕 **是装饰青春冠冕的典型丝带**：原文"A very ribbon〔Spencer 版拼"riband"〕in the cap of youth"="a typical accomplishment of a young man, like a ribbon worn as an ornament in his hat"(Spencer, 325)。"very ribbon"="usually glossed 'mere decoration', but the King is not dispraising the attribute: he seems rather to mean 'the absolute pinnacle of accomplishment' or 'the finishing touch' (comparable to 'On Fortune's cap we are not the very button', 2. 2. 224)"(Thompson and Taylor, 399)。国王的这句话是称赞雷厄提斯的特长（剑术），因此"A very ribbon"不应该是贬词。Jenkins (368)的解释把国王的话变成了贬损之词，与剧中意思相违："i. e. a mere decoration."汉译以 Thompson and Taylor 的解释为准。

〔54〕 **陛下，我会遵命……给人康泰庄严的感觉(67-81)**：Thompson and Taylor 版原文 66-80 行("My Lord, I will be ruled/...Importing health and graveness.")在 F 版删去。**康泰**：原文"health"="orderly well-being, stability"(Jenkins, 368)。"Importing health and graveness"="Which indicates a concern for health and dignity"(Edwards, 207)。

〔55〕 **两个月前**：原文"Two months since"。F 版为"Some two months hence"。

〔56〕 **深谙骑术**：原文"can well on horseback"="know how to ride well"(Thompson and Taylor, 400)。

〔57〕 **好家伙**：原文"gallant"="stressed on first syllable; daring or spirited man"(Thompson and Taylor, 400)。

动物共享马性。[58] 他超出我想象，[59]
无论我怎样形容其姿态技术，[60]
都跟实际有差距。

雷厄提斯 是诺曼底人吗？ 90

国王 是。

雷厄提斯 那一定是拉殁了。[61]

国王 正是。

雷厄提斯 我跟他很熟。他是全国之星——[62]
啊，简直是国宝。[63]

---

〔58〕 **仿佛人马一体……共享马性(87-88)**：原文"As had he been incorpsed and demi-natured/With the brave beast.""As had he"="as if he had"(Hibbard, 315)；"as if Centaur-like he had been one piece with the horse"(Jenkins, 368)。"incorpsed"="incorporated, made into a single body (a Shakespearian coinage)"(Hibbard, 315)；"made into one body (*OED*'s first use)"(Thompson and Taylor, 400)。"demi-natured"="i. e. he, as man, was half of the total nature of a united man-horse creature"(Edwards, 207)；"i. e. taken on half the nature of (another Shakespearian coinage)"(Hibbard, 315)；"possessed of half the nature (of)"(Jenkins, 368)。Spencer (326)和Thompson and Taylor (400)指出，莎士比亚写这句时，心目中肯定想起神话中的人马怪(Centaur)。

〔59〕 **超出我想象**：原文"topped my thought"，为各版本的折中拼合。参看Thompson and Taylor, 400。"topped my thought"="surpassed what I could imagine"(Edwards, 208)；"surpassed anything I could imagine"(Hibbard, 315)。

〔60〕 **姿态技术**：原文"shapes and tricks"。"shapes"="figures"(Hibbard, 401)；"forms, figures, postures"(Jenkins, 368)。"shapes"，直译是"状貌"；拿来形容骑术，则应该译"姿态"。

〔61〕 **拉殁**：原文"Lamord"；F版原文为"Lamound"。"Lamord"跟法语 *la mort*(死亡)发音相近，出自雷厄提斯之口，给人不祥之兆。参看Hibbard, 315; Jenkins, 369。不过汉语同音词太多，在舞台上演出，演员说"Lāmò"两个音节时，观众听到"mò"这个音节，可以当做"末"、"莫"、"没"、"陌"、"沫"、"漠"、"默"……未必听得出"殁"字；也就是说，莎士比亚言外之意，观众未必能准确接收。

〔62〕 **全国之星**：原文"brooch"="jewel, cynosure (*OED* 2b)"(Hibbard, 315)；"ornament, 'star'"(Thompson and Taylor, 401)。

〔63〕 **国宝**：原文"gem of all the nation"。

国王	对于你呀，他赞誉有加，[64]	
	一五一十说到你绝妙的剑术，	95
	说你使起剑来，得心应手；[65]	
	他对你用轻型长剑的功夫尤其[66]	
	称颂，大声说：有高手跟你匹敌	
	就够瞧的了。[67] 他断言，他祖国的	
	剑术家跟你交锋，会攻守失据，[68]	100

---

〔64〕 **对于你呀……有加**：原文为"He made confession of you"。Spencer (326)和 Thompson and Taylor (401)指出，由于拉зе是法国人，迫不得已才会称赞丹麦人雷厄提斯。"made confession of"＝"avowed concerning (*OED confession* 4)"(Hibbard, 316)；Jenkins (369)的解释与 Hibbard 的解释相近："testified to. The frequent assumption that *confession* implies reluctant testimony on the Frenchman's part is unwarranted (and refuted by the context)."汉译以 Hibbard 和 Jenkins 的解释为准。

〔65〕 **一五一十说到你绝妙的剑术……得心应手(95-96)**：这句用了多种移位手法来翻译："masterly"译"绝妙"(骤看之下，原文好像形容"report"，其实是形容"defence")；"report"是名词，不再译为名词，而译"一五一十说到……说"。"art and exercise"＝"skilful accomplishments (A hendiadys.)"(Edwards, 208)，译"使起剑来，得心应手"。"defence"＝"fencing (*OED sb.* 4)"(Hibbard, 316)；"fencing, swordmanship"(Jenkins, 369)。**使起剑来，得心应手**：原文"For art and exercise in your defence"。汉译是大幅度的离心翻译。

〔66〕 **轻型长剑**：原文"rapier"＝"The fashionable weapon, which, among gentlemen, had ousted the sword and buckler"(Jenkins, 369)。**尤其**：Q2 原文"especial"(四个音节)；F 原文"especially"。"especial"也可以作副词用。参看 Thompson and Taylor, 401。

〔67〕 **够瞧的了**：原文"'twould be a sight indeed"。汉译用了移位法。

〔68〕 **攻守失据，/ 眼力失准(100-101)**：原文"neither motion, guard, nor eye"(Jenkins 版)。"motion"＝"A term for the (manner of) execution of the recognized movements in fencing"(Jenkins, 369)；"the skilled movements of the trained fencer"(Edwards, 208)。

眼力失准。[69] 这个法国人的话，
叫哈姆雷特中了妒忌之毒，
结果他只顾盼望只顾央求
你马上回来，跟他较个高下。[70]
从这一点——[71]

雷厄提斯 陛下，"从这一点"又怎样？[72] 105

国王 雷厄提斯，你父亲在世时，你孝敬他吗？
你不会是图画中的哀愁人物，[73]

---

〔69〕 **他断言……失准(99-101)**：原文"Th'escrimers of their nation/He swore had neither motion, guard, nor eye/If you opposed them."在 F 版删去。"escrimers"(Edwards, 208; Thompson and Taylor, 401), Barnet (115), Craig (900), Hibbard (365), Jenkins (369), Spencer (175) 作"scrimers"="Fr. *escrimeurs*, fencers" (Jenkins, 369);"fencers. The word is an aphetic form, for which Shakespeare appears responsible, of *escrimers* (from the French *escrimeur*)"(Hibbard, 365)。Edwards (208)就这段的用词有详细解释："Q2, our only authority here, gives 'the Scrimures', and since the quarto of 1611 editions have given 'the scrimers' though there is no such word. The French *escrimeur*, master of fencing, is found in sixteenth-century English (see *OED*). Grant White suggested in 1861 that the MS. reading was 'th'escrimeurs'. More likely it was 'th'escrimures'."

〔70〕 **这个法国人的话……跟他较个高下(101-104)**：原文"this report of his/Did Hamlet so envenom with his envy/That he could nothing do but wish and beg/Your sudden coming o'er to play with you.""envenom"="embitter (literally, poison)" (Edwards, 208)。"his envy"="envy of it"(Hibbard, 316)。Spencer (326)指出，剧中其他片段没有提过哈姆雷特妒忌雷厄提斯的剑术。国王这样提出，也许是故意捏造；也许哈姆雷特佯装妒忌，借此制造机会，练习剑术。F 原文为"to play with him";Q2 原文为"to play with you"。虽然两者皆通，但 F 版较符合逻辑。汉译以 F 版为准。在 Thompson and Taylor 版 5.2.188-89，哈姆雷特说："Since he went into France I have been in continual practice,"。

〔71〕 **从这一点**：原文"Now out of this-"。原文孤立看来可以有两种译法：(一)"这点暂且不谈"或"且说别的";(二)"从这一点"(引发别的话题)。不过从雷厄提斯的回应("What out of this, my lord?")，第二种译法应该较准确。

〔72〕 **陛下，"从这一点"又怎样?**：原文"What out of this, my lord?"Thompson and Taylor (401)指出，雷厄提斯说这句话，可能不耐烦，未等国王说完就插嘴；也可能是国王在寻思，一时没有说下去，于是雷厄提斯进一步追问。

〔73〕 **图画中的哀愁人物**：原文"painting of a sorrow"。Thompson and Taylor (402)对这句有以下评语："The King's metaphor recalls his description of Ophelia as being like a *picture* in her madness (4.5.86) and the First Player's reference to Pyrrhus as a '*painted tyrant*' (2.2.418)."

脸愁心不愁吧？

雷厄提斯 为什么这样问呢？

国王 不是我认为你不孝敬父亲，
不过我知道，孝敬生于时间，[74] 110
而我在各种实际经验中目睹，[75]
时间能减弱孝敬的火花跟烈焰。[76]
在孝敬之焰本身，有一种蜡烛芯
或者烛花，能使火焰弱下去，
任何事物都不能完好如故， 115
因为完好状态变得太完好，[77]
就会在过分完好中丧失。[78] 想做的，
想做时就该做，因为这个"想"会改变，
世间有多少口、多少手、多少意外，

---

〔74〕 **生于时间**：原文"begun by time"="created by circumstance"(Wilson，229)。"time"="circumstance (Onions)"(Hibbard，316)。两种解释不能和下文"Time qualifies the spark and fire of it"中的"Time"呼应。Edwards (209)的解释能照顾上下文意："by time"="by suitable time，by the proper occasion. Love is a creature of time and belongs to time，in that a suitable moment brings it to birth，and the succession of moments，less auspicious，will dull it."汉译以之为准，径译"time"为"时间"。

〔75〕 **实际经验**：原文"passages of proof"="i. e. experiences that bear out the truth of what I am saying"(Hibbard，316)；"well-attested instances"(Jenkins，370)；"things that have happened which bear me out"(Edwards，209)；"experiences which put this to the test"(Thompson and Taylor，402)。

〔76〕 **时间能减弱**：原文"Time qualifies"。"qualifies"="abates，diminishes (*OED v.* 12b)"(Hibbard，316)。"modifies，diminishes"(Jenkins，370)。

〔77〕 **太完好**：原文"pleurisy"。Thompson and Taylor (402)的解释是："excess; literally an inflammation of the chest，sometimes spelt 'plurisy' and mistakenly derived from Latin *plus*，*pluris* (more)—hence seen as a result of an excess of humours." Spencer (327)给"pleurisy"的解释更详细："excess. The word is spelt 'plurisy' in the early texts，by association with Latin *plus*，'more'，and not with Greek *pleura* [πλευρά]，'rib'，from which is derived modern 'pleurisy'，inflammation of the pleura (coverings of the lungs)."

〔78〕 **过分完好**：Edwards (209)，Thompson (402)原文"too much"；Barnet (116)，Craig (900)，Hibbard (366)，Jenkins (370)，Spencer (176)，Wilson (111) 原文"too-much"="over-abundance (*OED too adv.* 6a)-apparently a Shakespearian coinage"(Hibbard，366)。

这个"想"就会有多少消减跟耽误。[79] 120
这个"该"呢，则像败家的叹息，
减痛时会伤身。[80] 且说事情的症结吧——[81]
哈姆雷特回来了，你怎样以行动
向大家证明，你是个孝顺儿子，
而不是空言孝顺呢？[82]

雷厄提斯 在教堂杀了他。 125

---

[79] **想做的，/……耽误(117-20)**：原文"That we would do/We should do when we would, for this 'would' changes/And hath abatements and delays as many/As there are tongues, are hands, are accidents"。Thompson and Taylor (402)引用 Dent："Dent cites 'He that will not when he may, when he would he shall have nay' as proverbial (N54)."Hibbard (366) 引文则出自 Tilley N54。"We should do when we would" = "While the will still exists, we ought to act on it" (Jenkins, 370)。"Tongues...hands"="Alluding to the words and deeds of those who would dissuade or prevent"(Jenkins, 370)。

[80] **这个"该"呢……减痛时会伤身(121-22)**：Q2 原文"And then this 'should' is like a spendthrift's sigh/That hurts by easing.""spendthrift's sigh", Thompson and Taylor (403)的解释是："the vain regret of a man who has spent his money."整句的意思是："这个'该'呢，又像败家子的叹息，/纾解伤痛间叫他伤痛"。不过许多编者(包括 Barnet, Craig, Dowden, Spencer, Jenkins, Edwards, Hibbard, Wilson) 都把"spendthrift's"改为"spendthrift"。这样一改，就有以下解释："a sigh is a relief to our feelings, though it also harms us (alluding to the belief that with every sigh a drop of blood was lost); likewise, when we say 'I know what I ought to do', it may ease the conscience but the self-reproach also weakens our will-power"(Spencer, 327-28)。三种解释大致是：叹息会伤害身体，像败家子一样；虽然会纾解痛苦，但在纾解痛苦时会伤害身体。"'should'... easing" = "The reference is to the idea, fairly common in Shakespeare, that every sigh a man breathes costs him a drop of blood and thus wastes part of his life. Compare *Dream* 3. 2. 97, 'sighs of love that cost the fresh blood dear'" (Hibbard, 366)。Barnet (116)则这样解释："(sighing provides ease, but because it was thought to thin the blood and so shorten life it was spendthrift)."此外参看 Jenkins, 371。

[81] **事情的症结**：原文"the quick of th'ulcer"="i. e. heart of the matter, real source of grievance"(Hibbard, 366)；"i. e. the heart of the trouble. The *quick*, the most sensitive spot"(Jenkins, 371)。Edwards (209)指出，克罗狄奥斯由甲疾病意象转到乙疾病意象。

[82] **你怎样以行动/……而不是空言孝顺呢？(123-25)**：原文"What would you undertake/To show yourself in deed your father's son/More than in words?" (Thompson and Taylor 版 4. 7. 122-24)。Spencer (328)指出，这句话与哈姆雷特的弱点(说而不做)形成强烈对比。

国王 哪里都的确不该庇护谋杀犯。[83]
复仇不应该有界限。不过，雷厄提斯呀，
你可以依计行事，[84]足不出户吗？[85]
哈姆雷特回来，会知道你已经归国；
我们会派人说你如何超凡；[86] 130
那个法国人对你的称颂，我们会
倍加涂抹，最后叫你们相遇，[87]
以你们的胜负打赌。他一向大意，[88]

---

〔83〕 **哪里都的确不该庇护谋杀犯**：原文"No place indeed should murder sanctuarize."“murder sanctuarize”＝“i. e. afford sanctuary to a murderer (earliest example of *sanctuarize* cited by *OED*)”(Hibbard, 316)。意思是：什么地方（即使教堂）都不会庇护杀人犯哈姆雷特的。国王提醒雷厄提斯：你大可以在教堂里杀死哈姆雷特(Spencer, 328; Thompson and Taylor, 403)。在第三幕第三场，哈姆雷特却不愿意杀死正在祈祷的国王。

〔84〕 **你可以依计行事〔……〕吗?**：原文"Will you do this?"Jenkins (371) 认为这句是命令，因此不用问号而用逗号","；Craig (900)和(Wilson, 111)也用逗号；Barnet (116), Hibbard (317), Thompson and Taylor (403)用问号；Spencer (176)用冒号。各版本的标点符号中，以问号为佳，因为正如 Hibbard (317)所说，下文雷厄提斯的回答("I will do't.")正好与问句呼应。至于"this"，则指国王所说的整个阴谋，不光指"足不出户"("Keep close within your chamber")，而指 Hibbard (317)所说的"the entire plan Claudius now sets out in detail"或 Jenkins (371)所说的"the taking of revenge on Hamlet"。

〔85〕 **足不出户**：原文"Keep close within your chamber"。国王为了保证诡计得逞，不让雷厄提斯与哈姆雷特相遇(Thompson and Taylor, 403)。

〔86〕 **我们会派人说你如何超凡**：原文"We'll put on those shall praise your excellence"。"put on those shall"＝"i. e. set agents to work to"(Hibbard, 317)。

〔87〕 **最后**：原文"in fine"＝"finally"(Hibbard, 317; Jenkins, 371)；"in conclusion, finally"(Thompson and Taylor, 403)。

〔88〕 **大意**：原文"remiss"＝"'not vigilant or cautious' (Johnson)"(Edwards, 210)；"careless, negligent. The 'negligence' in question is the 'noble carelessness' of *sprezzatura* attributed to the hero in *Coriolanus* (2. 2. 13)"(Hibbard, 317)。

品格极高尚,[89]绝不搞什么诡计,[90]
因此不会细看剑尖。[91] 这样, 135
你轻而易举或略施小技,[92]就可以
挑那把不钝的剑,巧妙一击,[93]
为令尊报仇。

雷厄提斯 好,就这样做。
要依计行事,[94]我会在剑上涂药。

---

[89] **高尚**: 原文"generous"="noble-minded (*OED* 2b)"(Hibbard, 317);"large-minded, magnanimous"(Jenkins, 371);"noble, free from meanness (or suspicion)"(Thompson and Taylor, 404)。

[90] **品格……诡计**: 原文"Most generous and free from all contriving"。"contriving"="scheming, deception"(Thompson and Taylor, 404)。国王所说并非事实,因为哈姆雷特已经借戏中戏观察国王的反应。Thompson and Taylor (404)指出,这话与 *King Lear* 1.2.177-79 中 Edmund 对 Edgar 的评语相近:"a brother noble,/Whose nature is so far from doing harms/That he suspects none."

[91] **剑尖**: 原文"foils",一般译"钝头剑"、"练习剑"(郑易里、曹诚修,527),是用来比赛或练习的剑,剑尖因装有小圆球而变钝,不会伤人。国王在这里想出阴谋,教雷厄提斯用尖剑,在哈姆雷特不察时把他刺死。Hibbard (317)评述原文"He, being remiss, most generous, and free from all contriving,/Will not peruse the foils"时引用了 Tilley:"Compare 'They that think none ill are soonest beguiled' (Tilley T221)."

[92] **略施小技**: 原文"with a little shuffling"。"shuffling"="deceit (rather than physically shuffling the foils)"(Edwards, 210);"sleight of hand, shifting around (of the foils) (*OED vbl. sb.* 3)"(Hibbard, 317)。"a little shuffling"="some little trick of substitution"(Spencer, 328)。

[93] **巧妙一击**: 原文"in a pass of practice"。"pass of practice"有两种解释:"(1) a thrust intended as mere exercise (i.e. not a serious fight) or (2) a thrust characterized by treachery"(Thompson and Taylor, 404)。Spencer (328)认为,国王故意闪烁其词,不明言自己的意思:"This probably means 'in making a treacherous thrust at him', rather than 'while playing a practice-bout' or than 'while making a pass in which you are well practised'. But perhaps the King is deliberately ambiguous." Jenkins (372)认为,"practice"不是比赛前的练习,而是诡计("trickery")。Hibbard (317):"either (1) treacherous thrust, or (2) bout characterized by deliberate treachery (on your part)"。各种解释中,以 Spencer 的解释最能显示国王的城府,因此译"巧妙一击",保留原文的模棱两可。

[94] **要依计行事**: Q2 版原文为"for purpose";F 版原文为"for that purpose";Q3 版原文为"for the purpose"。F 版符合韵律,汉译以 F 版为准。

从江湖医生那里，我买了一种油膏；[95] 140
这油膏会致命，只要蘸一点在刀锋，[96]
不管刮伤谁，一旦见血，就算
把月下能医奇难杂症的所有
药草采来，[97]制成膏药，[98]也不能
起死回生。我会把这种毒药[99] 145
蘸在剑锋上，稍微刮他一下，[100]
他就会丧命。[101]

---

〔95〕 **江湖医生**：原文"mountebank"＝"an itinerant quack, who, as the name implies, mounted a bench or platform to prate his wares. See *Volpone*, II. ii"(Jenkins, 372)。**油膏**：原文"unction"＝"ointment. Webster, probably influenced by *Hamlet*, refers to poison in the form of a powder as an 'unction' (*The White Devil* 5. 3. 28)"(Hibbard, 317)。"So fabulous a thing is obviously not to be identified with any known poison"(Jenkins, 372)；"Such a poison seems to belong to the world of legend rather than reality, like the drugs that cause Juliet in *RJ* [*Romeo and Juliet*] and Imogen in *Cym*[*beline*] to appear to be dead for a while. In Q1 it is the King who suggests anointing the sword with poison"(Thompson and Taylor, 404)。

〔96〕 **这油膏……刀锋**：原文"So mortal that, but dip a knife in it"，为Q2版；"but dip a knife in it"在F版为"I but dipt a knife in it"，表示雷厄提斯曾用刀子沾过药油。不过两个版本中，句法都中途突变，结果前面的"So mortal that"变成未完成结构(Thompson and Taylor, 404)。

〔97〕 **月下……药草(143-44)**：原文"all simples that have virtue/Under the moon"。"simples"＝"medicinal berbs"(Jenkins, 372)。"simples that have virtue"＝"herbs having medicinal power"(Hibbard, 317)。Spencer (329)指出，古人相信，药草在月下采来，特别灵验。不过同时指出，"Under the moon"("月下")也可以仅指"anywhere on earth"("无论在大地何处")。

〔98〕 **膏药**：原文"cataplasm"＝"poultice, medicated dressing"(Edwards, 210)；"plaster, salve (not elsewhere in Shakespeare)"(Hibbard, 317)；"medicinal poultice or plaster"(Thompson and Taylor, 404)。

〔99〕 **毒药**：原文"contagion"＝"poisonous compound"(Thompson and Taylor, 405)；"poison that infects the blood (*OED* 3b-no other instance of this sense cited)"(Hibbard, 317)。

〔100〕 **稍微刮他一下**：原文"that if I gall him slightly"。"gall"＝"graze"(Hibbard)；"graze, scratch"(Thompson and Taylor, 405)。

〔101〕 **我会把这种毒药/……他就会丧命(145-47)**：原文"I'll touch my point/With this contagion, that if I gall him slightly/It may be death."在Q1版里，提议在剑锋蘸毒的是国王。在Q2版里，则由雷厄提斯主动献计。这一改动，让观众觉得，雷厄提斯受了国王影响，变得更坏。

国王　　　　　　　　　　这点，我们再想想，
仔细揣摩一下，我们能怎样
相机行事。要是这计划失败，
行动拙劣，[102]让人看出真相，[103]　　　　150
最好不要试。因此，这个计划
要有一个后备或替换，[104]万一
试射时爆炸，[105]仍不会全垮。让我
好好想想：以你们的剑术郑重打赌——[106]
想到了！[107]　　　　155
你们较量攻守时，会口干，觉得热
（为此，各个回合中你更要猛烈进攻）。[108]

---

[102] **行动拙劣**：原文"through our bad performance"。"bad performance" = "failed attempt"(Thompson and Taylor, 405)。由于承接上一行的"失败"("fail")，这里不再直译"failed"("失败")，而以较为含蓄的"行动拙劣"译同样含蓄的"bad performance"。

[103] **让人看出真相**：原文"And that our drift look"。"drift" = "scheme, plot (*OED sb.* 5). Compare *Two Gentlemen* 2.6.43, 'As thou hast lent me wit to plot this drift.'"(Hibbard, 318)。"look" = "become visible (*OED v.* 20b)"(Hibbard, 318)。"drift look" = "intention be visible"(Thompson and Taylor, 405)。"drift"承接汉译上一行的"计划"，到了这里，由于"计划""让人看出"了，"drift"在这里不再译"计划"或"计谋"，而译"真相"。在翻译中，孤立静态的词义在其他词义的感应下会产生变化，要以新的能指(英语 *signifier*，为法语 *signifiant* 的英译)来传递。

[104] **后备或替换**：原文"back or second" = "stand-by (*OED back sb.*[1] 12) or second string (*OED second sb.*[2] 8c). Claudius is now using military terminology"(Hibbard, 318)。

[105] **试射时爆炸**：原文"blast in proof" = "i. e. blow up in our faces when we put it to the test (Onions). The metaphor, in keeping with those preceding it, appears to derive from the practice of testing cannon by firing them; but proof is lacking"(Hibbard, 318)；"come to grief when put to the test"(Jenkins, 373)。

[106] **你们的剑术**：原文"your cunnings" = "your respective degrees of skill. F's 'commings' may be a version of the technical fencing term *venies* (from French *venir*, to come) used in Q1 at this point (15.18)"(Thompson and Taylor, 405)。

[107] **想到了**：原文"I ha't!" = "I have it (i. e. I've thought of the solution)"(Thompson and Taylor, 405)。

[108] **为此，各个回合中你更要猛烈进攻**：原文"As make your bouts more violent to that end"。**你更要**：原文"As" = "i. e. and you should"(Thompson and Taylor, 405)。

他要喝水时，我就叫人把特别[109]
准备好的杯子递给他；[110]只要他一呷，
就算逃得过毒招，我们的计划 160
也不致失败。[111] 咦，什么声音？[112]

王后上。[113]

王后 一祸刚到，另一祸已接踵而来，
来得这么快。[114] 雷厄提斯，你妹妹淹死了。

---

[109] **特别**：原文"for the nonce"＝"especially for the occasion"（Thompson and Taylor，405）。

[110] **我就叫人……递给他（158-59）**：Q2 原文"I'll have preferred him/A chalice for the nonce"；F 原文"I'll have prepar'd him/A chalice for the nonce"。"preferred"＝"proffered. This seems to be the meaning of Q2's reading，'prefard'. But F reads 'prepar'd'，which may well be right"（Spencer，329）。Jenkins（373）认为 F 的读法较可信："Q2 *prefard*，though rendered *preferr(e)d* by some recent eds.，is presumably a misprint. The *ar* spelling is unmatched in Shakespeare's 46 instances of *prefer*，and F *prepar'd* suits better with the context（*for the nonce*）and the recollected sense of Q1（'a potion that shall ready stand'）."不过前文的"And that he calls for drink"又似乎与包含"proffered"一义的"preferred"更能互相呼应。由于这缘故，汉译兼顾了两种读法。

[111] **只要他一呷，/……也不致失败（159-61）**：原文"whereon but sipping，/If he by chance escape your venomed stuck，/Our purpose may hold there."意思是：哈姆雷特即使逃过了有毒剑尖的刺戳，只要一喝毒酒，就会死亡，国王的阴谋仍会成功。**毒招**：原文"venomed stuck"。"stuck"＝"a thrust with the sword-point in fencing"（Jenkins，373）；"thrust or lunge（*OED sb.* ²）. Compare *Twelfth Night* 3.4.262-5，'I had a pass with him...and he gives me the stuck in with such a mortal motion that it is inevitable'"（Hibbard，318）。

[112] **咦，什么声音**：原文"But stay，what noise?""声音"，大概指王后或别人的悲恸哭声（Thompson and Taylor，406）。F 版没有"But stay，what noise?"却有"How，sweet Queen!"一句；Q2 只有"But stay，what noise?"Spencer（330）在注释中两者俱录，任导演选择其一或两者俱选。

[113] **王后上（演出说明）**：原文"*Enter Queen*"（Thompson and Taylor，406）。Hibbard（318）的演出说明是"*Enter Gertrude* [*in tears*]〔"格蒂露〔哭着上〕"〕"。

[114] **一祸刚到……来得这么快（162-63）**：原文"One woe doth tread upon another's heel，/So fast they follow."参看 Thompson and Taylor 版 4.5.78-79："When sorrows come they come not single spies/But in battalions："（汉译 4.5.78-79："哀伤来时，不是探子独行；/ 而是大军杀到："）。

雷厄提斯　　淹死?[115] 在哪里淹死?
王后　　　　有一条小溪,柳树横生水面,[116]　　165
　　　　　　灰色的叶子倒映镜子般的溪中。[117]
　　　　　　她用柳枝编缀精巧的花环,[118]

---

[115] **淹死?**: Barnet (117), Thompson and Taylor (406), Spencer (177), Wells *et al.* (710), Wilson (112)原文为"Drowned!"Hibbard (318), Jenkins (373)不用感叹号而用问号。问号更能表现雷厄提斯的惊愕;因此汉译用问号。

[116] **有一条小溪,柳树横生水面**: 原文"There is a willow grows askant the 〔F 版为"a"〕 brook";"askant",F 版为"aslant",意思相近。柳树,在英国传统中象征失恋。

[117] **灰色**: Q2 原文"horry [hoary]";F 原文"hore [hoar]";都指灰色或白色,在英国通常叫人联想到老迈或寒冷。参看 Thompson and Taylor, 406。"The common 'white' willow (*salix alba*), when precariously rooted in a river-bank, often leans across the stream (l. 165); and its leaves are *hoary* (silver-grey) on the underside, which it *shows* when reflected in the water"(Jenkins, 545)。

[118] **她用柳枝编缀精巧的花环**: Q2 原文"Therewith fantastic garlands did she make";F 原文"There with fantastic garlands did she come"。欧菲丽亚的死因,会取决于这一行的读法。根据 F 版,欧菲丽亚早已编好花环,然后走到溪边的柳树自杀;根据 Q2 版,欧菲丽亚以柳树枝编缀花环时意外堕水身亡。Wilson (230)采 Q2 版,并且指出,现代采 F 版的编辑忽略了以下一点: 欧菲丽亚的花环以柳枝编成,而柳树象征"失恋"("disconsolate love")。为了支持其论点,Wilson (230)引述了 *Othello* 4. 3. 51: "Sing all a green willow must be my garland. "Edwards (211)也采 Q2 版,指剧院的抄剧人误把 Q2 版写成"There with fantastic garlands did she come. "Spencer (177)采 Q2 版,并于 330 页这样解释"Therewith": "of the willow"。解释这句时,Thompson and Taylor (407)有这样的评语: "Capell defends Q2 as implying that Ophelia's decision to decorate the tree was a spontaneous one and Dover Wilson adds the point that garlands made *with* willow signify 'disconsolate love'; by contrast, the F reading (see t. n.) implies she 'came' *to* the tree with ready-made garlands. This could have a bearing on whether her death is accidental or premeditated. "Jenkins(374)也采 Q2 版,并于 374 页的注释和 544-46 页的详注列举了充分的理由。汉译以 Q2 版为准。**精巧的**: 原文"fantastic" = "ingeniously wrought" (Jenkins, 374); "elaborate" (Thompson and Taylor, 407)。

还用了毛茛、[119]荨麻、[120]雏菊、[121]野生兰——
坦率的牧羊人叫得比较猥亵，[122]
贞洁的姑娘则称为死人手指。[123] 170

---

[119] **毛茛**：原文"crowflowers"="a common name for two different kinds of wild flowers, buttercups〔毛茛〕and ragged robins〔布谷鸟剪秋罗〕"(Thompson and Taylor, 407)。Jenkins (545)认为象征沮丧失意；解释稍异："The mistaken assumption that *crow-flowers* are buttercups under an earlier name arises through confusion between the crow-flower and the crowfoot, which for Elizabethan botanists are entirely different plants. The crow-flower, which they classify as *lychnis* not *ranunculus*, which they often specifically identify with *lychnis flos-cuculi*, and which Lyte and Gerard alternatively call wild William, marsh gilloflower, or cuckoo gilloflower, is evidently therefore the flower we know as the ragged robin. [...] It is perhaps a symbol of dejection."

[120] **荨麻**：原文"nettles"。Jenkins (545)指出，在莎剧中，荨麻是毒草，有贬义，象征痛苦、毒性、不忠："Of these, *nettles* need little comment: all Shakespeare's other references to them (eleven) are notably if unsurprisingly unfavourable (see e. g. *Tp.* [*The Tempest*] II. i. 138, and esp. *Lr.* [*King Lear*] IV. iv. 4-5). They are useless or noxious weeds, associated with pain, poison, or (*Tit.* [*Titus Andronicus*] II. iii. 272) betrayal."

[121] **雏菊**：原文"daisies"，象征失恋。"For *daisies* and forsaken love see IV. v. 181 and IV. v. 173-83 LN"(Jenkins, 545)。

[122] **野生兰**：原文"long purples"="a kind of wild orchis"；英语Orchis，源出希腊语ὄρχις，"睾丸"的意思；又译"红门兰"。参看 Little *et al.*, 1381。Thompson and Taylor (407)指出，"粗鄙"的叫法，与这些植物睾丸状的块茎有关。Jenkins (374)认为，可能指英语"dogstones (*testiculus canis*)"(狗睾丸)或"dog's cods"，"cullions"，"fool's ballocks"(傻子睾丸)等等。"stones"指"testicles"(睾丸)(Partridge, 915)；"ballock"，指"now gen. bollock. A testicle; gen. in plural. A very old word" (Partridge, 43)。**坦率的**：原文"liberal"="free-spoken"(Hibbard, 319)。**叫得比较猥亵**：原文"give a grosser name"。"Among the names given in Lyte's *Herbal* (1578), all referring to the appearance of the roots of the *Orchis mascula*, are priest's-pintle, dog's cullions, fool's ballocks, and goat's cullions"(Hibbard, 319)。

[123] **贞洁的**：原文"cold"="chaste (and therefore reserved in speech)" (Hibbard, 319)。**死人手指**：原文"dead men's fingers"="'a local name for various species of *Orchis*...in Shakespeare probably the Early Purple Orchis, *Orchis mascula*' (*OED dead man*, citing this as its earliest example)"(Hibbard, 319)。Spencer (330)指出，有这样的称呼，是因为有些兰花的根是块状，色淡。"*Orchis mascula* [...] has a tall flower stem with a spike of purple flowers"(Edwards, 211)。

她攀上柳树，想把野花冠挂在[124]
下垂的柳枝上，恶意的细枝折断，[125]
野花冠跟她整个人都掉进了[126]
哭泣的溪水。她的衣裳散开，
把她像美人鱼那样承托了片刻。 175
这时候，她唱着旧曲调，[127]东一句，西一句，
就像身在祸中不知祸的人，
又像水上动物习惯在水上
活动一样。[128] 可是，过了不久，
衣裳吸满了水而下坠，把唱着 180
美妙歌曲的可怜姑娘扯进了
泥中淹死。

---

[124] **野花冠**：Wilson 原文"crownet weeds"="coronet of wild flowers"(Thompson and Taylor, 407)。"crownet"="made into a wreath or crown. A common variant of *coronet*, as *crowner* (V. i. 4) of *coroner*"(Jenkins, 374)。"crownet", Q2 为"cronet"; F 为"coronet"。

[125] **恶意的细枝折断**：原文"an envious sliver broke"。Spencer (330)指出，仅从王后这句话，看不出欧非丽亚是自杀。不过 5. 1. 1-25, 223-34 却暗示欧非丽亚死于自杀。"sliver"="a small branch or twig (though it is not a sliver until it has broken off). Compare *Lear* 4. 2. 34-5, 'She that will sliver and disbranch/From her material sap.'"(Edwards, 212)。

[126] **野花冠**：原文"weedy trophies"。"trophies"="i. e. garlands (Onions). Compare *Caesar* 1. 1. 69-70, 'let no images/Be hung with Caesar's trophies'"(Hibbard, 319)。**掉进了**：原文"fell"。Thompson and Taylor (407)指出，就王后的叙述而言，欧非丽亚堕水，好像是意外，并非自杀。

[127] **曲调**：Q2 原文为"laudes [lauds]"(颂歌)；F 原文为"tunes"。汉译以 F 版为准。有关论者对两个版本的意见，参看 Spencer, 331; Thompson and Taylor, 409。"lauds"="hymns"(Edwards, 212)；"songs of praise"(Jenkins, 374)。Edwards (212)指出，"laud"通常专指天主教每日祈祷时间中的第二个时辰；通常作专门术语用。

[128] **习惯在水上/活动一样(178-79)**：原文"indued/Unto that element"="endowed appropriately for living in water"(Jenkins, 374)。Thompson and Taylor 原文"endued"="habituated, i. e. as if native"(Thompson and Taylor, 408)。"indued"(F 版)又拼"endued"(Q2 版)。"indued"="adapted, conditioned"(Edwards, 212)。

雷厄提斯 天哪，是淹死吗？[129]

王后 是的，是淹死的。[130]

雷厄提斯 可怜哪，欧菲丽亚，你的水太多了；
因此，我不许自己流泪。[131] 可是， 185
人就是这样，[132]天性不由你作主，
丢脸就丢脸吧。[133] 〔忍不住哭了起来。〕这些眼泪一干，
弱质女流就消失。[134] 陛下，再会了。
我烈火之言要燃烧，[135]却叫这可笑的

---

〔129〕 **是淹死吗?**：Q2 原文"then she is drowned."Barnet (118)和 Spencer (178)在"drowned"之后用问号；Craig (900)在"drown'd"之后也用问号。Hibbard (319)和 Wells *et al.* (710)版为"then is she drowned." Jenkins (375)版为"then she is drown'd."Wilson (113)版为"then, she is drowned?"问号更能与王后接着说的"Drowned, drowned."呼应，因此汉译从之。"she is"在 Q3 和 F 版为"is she"。

〔130〕 **是的，是淹死的**：原文"Drowned, drowned."从这句回答可以看出，上文雷厄提斯的话("天哪，是淹死吗?")，应该以问号作结。

〔131〕 **可怜哪……我不许自己流泪(184-85)**：原文"Too much water hast thou, poor Ophelia,/And therefore I forbid my tears."Jenkins (375)指出，《第十二夜》(*Twelfth Night*)2.1.26-28 行有类似的巧思："She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more"。

〔132〕 **人就是这样**：原文"It is our trick"。"our trick"＝"the normal reflex or impulse of human beings"(Thompson and Taylor, 408)；"the way of mankind"(Jenkins, 375)。

〔133〕 **天性……丢脸吧(186-87)**：原文"nature her custom holds, 〔Thompson and Taylor(408)版没有逗号；Edwards (212), Hibbard (320), Jenkins (375)有逗号〕/Let shame say what it will."意思是：天性要你哭，不由你不哭；虽然男子耻于哭泣的心态会责备我，我还是要哭的。

〔134〕 **这些眼泪……就消失(187-88)**：原文"When these are gone/The woman will be out.""i. e. When these tears are shed I shall have got rid of the woman in me"(Wilson, 231)；"The woman will be out"＝"i. e. this feminine weakness will be finished with. Tears were often associated with women [...]"(Thompson and Taylor, 408)；"i. e. the woman in me will be over and done with"(Hibbard, 320)。意思是：眼泪一干，像女子那样的软弱部分消失，雷厄提斯就会恢复男子汉本色。一般人认为，流泪是女人的软弱表现。Thompson and Taylor (408)指出，*King Lear* 2.2.469-70 有类似的说法："let not women's weapons, water-drops,/Stain my man's cheeks"。

〔135〕 **要**：原文"fain would"＝"is very eager to"(Thompson and Taylor, 409)。

眼泪浇熄了。[136] 下。

国王 格蒂露,我们跟着他。[137] 190

刚才劝他息怒可真不容易呀![138]

这件事恐怕会重燃他的怒火了。

那么,我们跟着他吧。 二人下。

---

[136] **却叫这可笑的/眼泪浇熄了(189-90)**:原文"But that this folly drowns it." "this folly" = "this foolish impulse (of weeping)"(Thompson and Taylor, 409)。"folly" = "('folly' being his weeping)"(Edwards, 212)。**浇**:Q2 和 F2 原文为"drowns";F 原文为"doubts",论者一般视为"douts" = "does out, puts out, extinguishes"(Thompson and Taylor, 409)的意思。"folly douts it" = "i. e. foolish impulse (to weep) extinguished it"(Hibbard, 320)。Q2, F2, F 版的意思相同,不影响汉译。Edwards (212), Hibbard (320), Jenkins (375), Wilson (113)版原文为"douts"。

[137] **我们跟着他**:原文"Let's follow"。Thompson and Taylor (409)指出,在某些演出中,王后见国王只顾把注意力集中在雷厄提斯身上,不理会她刚刚叙述的悲剧而反感,因此不愿意遵命,不肯"跟着他"。

[138] **刚才劝他息怒可真不容易呀!**:原文"How much I had to do to calm his rage!"在剧中,国王并没有劝雷厄提斯息怒。"(not a true statement of what has happened)"(Spencer, 331)。

丹麦王子哈姆雷特的悲剧

第 五 幕

第 一 场[1]

坟场。[2]

两个丑角〔掘墓人和另一人〕上。[3]

---

〔1〕 第五幕第一场在 Q2 版共有 288 行，在 F 版共有 295 行，在 Q1 版（第十六场）共有 177 行。参看 Thompson and Taylor，409。

〔2〕 本场剧情发生在坟场，时间与第四幕第七场欧菲丽亚死讯传来后，稍隔一段时间，不过哈姆雷特还未与国王见面。在 283 行，国王提到"our last night's speech"，因此应该是第二天。

〔3〕 **丑角（演出说明）**：原文"*clown*"，在三个版本中，主要解作"粗人"："'rustic' rather than 'comedian', but here as elsewhere in Shakespeare rustic characters are used to provide comic relief [...]. It is clear from the dialogue that the first speaker is a gravedigger (he refers to himself as a *sexton* at 153); the other is often played as a less experienced assistant, but he may be simply a passing acquaintance. His role in any case is to play the straight man or 'stooge' to allow the gravedigger to display his wit" (Thompson and Taylor，409)。Barnet 版演员为"*Clown*"和"*Other*"；Craig 版演员为"*First Clown*"和"*Second Clown*"；Edwards 版演员为"*Clown*"和"*Other*"；Hibbard 版演员为"*First Clown*"和"*Second Clown*"；Wilson 版演员为"*1 Clown*"和"*2 Clown*"；Q6 的演出说明有"*with a spade and mattocks*"。在演出过程中，至少要掘出两具头骨。参看 Thompson and Taylor 409；Spencer，331-32。

丑角甲	是用基督教仪式安葬她吗?[4] 是她执意要提前上天堂的呀。[5]	
丑角乙	就是用基督教仪式安葬。所以你要马上掘好她的坟墓。验尸官已经验过她的死因,[6]认为她可以用基督教仪式安葬。	5
丑角甲	怎么可以这样呢?除非她出于自卫而遇溺死亡。	
丑角乙	嗯,验尸官的确是这样裁决。	
丑角甲	大概是为了自戕。[7] 不会是别的了。而问题就在这里:要是我故意溺毙自己,那就证明是一项行动,而一项行动有三个分支,那就是:行动、有所行动、付诸实行。所以呀,她是故意把自己溺毙的。[8]	10

〔4〕 **基督教仪式**:指基督教的安葬仪式。死者在圣地安葬("burial in consecrated ground"),有安葬仪式。欧菲丽亚自杀,应该不可以用基督教仪式安葬。不过 Thompson and Taylor (410)指出,据王后的叙述,欧菲丽亚之死,也可以是意外。

〔5〕 **上天堂**:原文"seek her own salvation"。"salvation"是"救赎"。Spencer (332)和 Thompson and Taylor (410)都认为,掘墓人本来要说"damnation"("永罚"),却说成了"salvation"。不过我们也可以说,掘墓人故意正话反说,话中含黑色幽默。掘墓人言下之意是:她自杀而死,该用基督教仪式安葬吗?

〔6〕 **验过她的死因**:原文"sat on her" = "sat in judgement on her case" (Thompson and Taylor, 410)。

〔7〕 **为了自戕**:原文"se offendendo"是 F 版;Q2 版是"so offended"。丑角本来要说"se defendendo"。*se defendendo*,是拉丁法律用语,"出于自卫"的意思。杀人者如果出于自卫,就会以这句话为自己申辩。掘墓者本来想说"se defendendo",却说了"se offendendo"(自戕);既显示其教育程度有限,在伊丽莎白时期又可以惹笑。英语"offend"出自拉丁语"*offensa* a striking against, hurt, displeasure , [...] f. *offendere*" (Allen, 823)。

〔8〕 **而一项行动……把自己溺毙的(11-13)**:Thompson and Taylor (410)指出,莎士比亚在这里暗指 1554 年詹姆斯·黑尔斯(James Hales)爵士投水自杀一事。莎士比亚的这段台词,有嘲讽律师咬文嚼字的意思;因此不说"投水自杀",而说"把自己溺毙"。参看 Spencer, 332。**所以呀**:原文"Argal",是 F 版,是拉丁语 *ergo* (所以)之讹。丑角想说拉丁词,却说不正确。Q2 版是"or all"。

丑角乙	不,掘坟墓的老弟,[9]你听我讲。	
丑角甲	先听我陈述。好了,这里是水。好了,人站在	15
	这里。假如这个人走到水里,把自己溺毙,结	
	果呢,不管他愿意不愿意,他都会完蛋。记住	
	这点。不过,假如水向他淹来,把他溺毙,他就	
	不是把自己溺毙。所以呢,没有导致自己死亡	
	的人,就没有把自己的生命缩短。	20
丑角乙	这就是法律了吗?	
丑角甲	嗯,这就是法律,验尸官的验尸法律。	
丑角乙	你要知道真实情况吗? 要是死者不是有身份	
	的女士,人家就会用基督教以外的仪式埋葬	
	她了。	25
丑角甲	哎哟,你说得好。[10] 在这个世界,大人物上吊	
	或投水自杀的权利比一般人多。[11] 正因为这	
	样,就更加可悲。喂,拿铁锹来。[12] 世界上没	
	有什么年高德劭的绅士,[13]只有园丁、挖沟	
	人、掘墓人。他们叫亚当的祖业得以维持。	30

〔9〕 **掘坟的老弟**: Q2 原文"goodman delver"; F 原文"Goodman Deluer [Delver]"="*Goodman* was the normal prefix to designations of occupation"(Hibbard, 321);"(a polite form of address to a working-man)"(Spencer, 332);"a quasi-proper name. The prefix *Goodman* was especially used when designating a man by his occupation. Clearly Shakespeare does not think of the second man as a grave-digger"(Jenkins, 377)。

〔10〕 **你说得好**: 原文"there thou sayst"="i. e. you've made a good point"(Thompson and Taylor, 411)。

〔11〕 **一般人**: 原文"their even-Christen"="fellow Christians (a collective form)"(Thompson and Taylor, 411)。直译是"基督教友"。不过在英国或西方,绝大多数人都是基督徒,说"their even-Christen",也就指一般人了;直译在汉语观众听来,反而有点突兀。

〔12〕 **喂,拿铁锹来**: 原文"Come, my spade."丑角甲叫丑角乙把铁锹递给他。另一说法是: 掘墓者向铁锹说话(Thompson and Taylor, 411)。按第二种说法,则可译为"来,我的铁锹。"

〔13〕 **年高德劭的绅士**: 原文"ancient gentlemen"。"ancient"="venerable, well-established"(Thompson and Taylor, 411)。

丑角乙	亚当是绅士吗?[14]	
丑角甲	他出身好,是有史以来第一个拥有家族徽章的人。	
丑角乙	怎么搞的呀?他什么徽章也没有哇!	
丑角甲	怎么啦?你是外邦人吗?你怎么读《圣经》的?《圣经》说亚当掘地;他的手臂不挥张怎么可以掘地呢?[15] 我问你另一个问题。答案不得要领,就得认罪。[16]	35
丑角乙	别兜圈子了![17]	
丑角甲	哪一行的人造的东西比石匠、船匠或者木匠所造的东西更牢固呢?	40
丑角乙	造绞刑架的人,因为那个木架活得比一千个房	

〔14〕 **亚当是绅士吗?**: 原文"Was he a gentleman?"这句与英国谚语"When Adam delved and Eve span, / Who was then the gentleman?"呼应。谚语言下之意是:在伊甸园里,并没有什么绅士,或者说,没有阶级之分。参看 Thompson and Taylor, 412。

〔15〕 **怎么搞的呀? …… 怎么可以掘地呢? (34-37)**: 这段文字为 F 版;Q2 缺。原文"*Other.* Why, he had none. [/] *Grave.* What, art a heathen? How dost thou understand the Scripture? The Scripture says Adam digged. Could he dig without arms?"(据 Jenkins, 378)。Q2 缺这几句,Jenkins (378)认为是手民之误:"The omission in Q2, like that at ll. 104-5, is evidently a compositor's error occasioned by the repetition of a word (here *arms*)."**《圣经》说亚当掘地**:《圣经》只说亚当"耕种他所自出之土"。参看《创世记》第三章第二十三节。英文是"till"(其他版本是"dress"或"work";不过传统有"digged"一说。)钦定本《圣经》原文为"Therefore the Lord God sent him forth from the Garden of Eden, to till the ground from whence he was taken."

〔16〕 **就得认罪**: 原文"confess thyself—",是 F 版;Q2 版在"thyself"之后是句号。一般编者多采 F 版。"confess thyself"="i. e. prepare for death"(Thompson and Taylor, 412);"[confess thyself] to be a fool. Or perhaps this is the first half of the proverb 'Confess yourself and be hanged', which may prompt the Second Clown to guess *gallows-maker* (line 43) as the answer to the riddle."(Spencer, 333)。Spencer 的第二种解释与 Thompson and Taylor (412)的解释相同。

〔17〕 **别兜圈子了!**: 原文"Go to."Spencer (333)的解释是:"(an interjection of impatience: 'come on!')";Thompson and Taylor (412)的解释大同小异:"shut up (a common expression indicating objection or impatience)."。

客还要长久。[18]

丑角甲 老实说，我真喜欢你说得这么俏皮。绞刑架——好。[19] 不过怎么一个好法呢？它对那 45 些作恶的人好。不过呀，你说绞刑架比教堂造得更牢固就不妥了。所以呀，绞刑架可能对你有好处。[20] 好，再说一次。[21]

丑角乙 谁造的东西比石匠、船匠、木匠所造的更牢固？

丑角甲 哎呀，快点说吧，别再拖拉了。[22] 50

丑角乙 啊，我可以告诉你了。

丑角甲 那就快说呀！

丑角乙 天哪，又说不出来了。

丑角甲 不必再伤脑筋了；你这头笨驴，就算鞭打也不会走得更快的了。下次有人这样问你，就说掘 55 墓人好了。掘墓人造的房子，到世界末日，仍会完好如故。到酒保约翰那里，[23]买一壶酒

---

〔18〕 **那个木架**：原文“that frame”，指绞刑架，为 F 版；Q2 版为“that”。Barnet (120)，Craig (901)，Edwards (214)，Hibbard (322)，Jenkins (378)，Spencer (180)，Wilson (115)都采 F 版。汉译也以 F 版为准。Jenkins (378)有这样的解释：“A quibble on (1) a gallows and (2) the timber structure of a building.”

〔19〕 **好**：原文“does well”，一语双关：“1) makes a good answer; (2) provides a good service”(Thompson and Taylor, 412)。Hibbard (322)，Jenkins (378)都没有指出双关意思。汉译照顾原文的双关。

〔20〕 **可能对你有好处(47-48)**：原文“do well to thee”。意思是“发挥作用，把你惩罚”：“may do well to thee”(Thompson and Taylor, 412)。

〔21〕 **再说一次**：原文“To't again”=“have another try”(Thompson and Taylor, 413)。

〔22〕 **别再拖拉了**：原文“unyoke”，有牛耕田的意象，即为“为牛解轭，不再犁地，结束一天工作”的意思。参看 Edwards, 214; Hibbard, 323; Thompson and Taylor, 413。

〔23〕 **到酒保约翰那里**：Q2 原文为“Go, get thee in”；F 原文为“Go, get thee to Yaughan”。Barnet (121)，Spencer (180)采 Q2 版；Craig (901)，Edwards (215)，Hibbard (323)，Jenkins (379)，Wilson (115)都采 F 版。一般编者都认为“Yaughan”是“Johan”或“Joan”的另一拼法，是酒馆老板的名字，在地球剧院附近营业。参看 Hibbard, 323; Jenkins, 379, 547-48; Wilson, 233; Thompson and Taylor, 413。

给我吧。[24]

〔丑角乙下。〕[25]

〔唱歌。〕

年轻的我恋爱过，
寻欢度日真快活； 60
真快活呀真快活，
看来当时真不妥。[26]

〔丑角甲唱歌时，〕哈姆雷特和贺雷修上。[27]

哈姆雷特 这个家伙对自己的工作无动于衷吗？竟然一边掘墓一边唱歌。

贺雷修 他习惯了。这工作不能再叫他动心。 65

哈姆雷特 的确是这样。做细活的手反而比较敏感。

丑角甲 〔唱歌。〕

蹑手蹑脚的老鬼，

---

〔24〕 **壶**：原文"stoup"＝"pitcher or jug"(Thompson and Taylor, 413)。

〔25〕 **丑角乙下（演出说明）**：Hibbard (323) 原文"*Exit Second Clown*"；Thompson and Taylor (413)原文"*Exit Second Man*"。Thompson and Taylor (413)指出，Q2, F, Q1 在这里都没有演出说明，不过丑角乙显然要遵照丑角甲的吩咐离开。其后，丑角乙并没有把酒买回来。

〔26〕 丑角甲所唱的歌，是莎士比亚时期流行歌曲的一个唱法。原歌叫"The Aged Lover Renounceth Love"，为 Thomas Lord Vaux 所作，原歌第一节如下："I loathe that I did love, / In youth that I thought sweet: / As time requires for my behove / Methinks they are not meet."掘墓人的唱法，重点在于歌颂年少时的无知。参看 Thompson and Taylor (413)。

〔27〕 Barnet (121), Craig (901), Edwards (215), Hibbard (323)都把这行演出说明放在"丑角乙 天哪，又说不出来了"(Thompson and Taylor 版 5.1.51："Mass, I cannot tell.")之后。Jenkins (380)和 Spencer (180)演出说明的位置与 Thompson and Taylor 版同。有的编者英文原文为"*Enter Hamlet and Horatio at a distance*"(Craig)；有的版本的英文原文为"*Enter Hamlet and Horatio afar off*"(Barnet, Edwards)或"*Enter Hamlet and Horatio, afar off*"(Hibbard)。汉译据 Thompson and Taylor："*Enter Hamlet and Horatio*"。导演可视需要安排演员如何"上"。Jenkins 在"*enter Hamlet and Horatio*"之前，加了"*While he is singing*,"最能使文意衔接；汉译也译出了 Jenkins 所加部分。

狠狠牢牢把我抓，
把我运到死亡地，〔28〕
叫我失去了年华。〔29〕 70

〔抛出一具头骨。〕

哈姆雷特 这具头骨曾经有一条舌头在里面。当年，头骨能说话。这无赖把下巴扔到了地上。〔30〕真绝，仿佛在扔该隐杀弟的驴子颚骨。〔31〕那是第一宗谋杀呀。这具头骨，可能是阴谋家的头颅，〔32〕现在却叫这头驴子欺凌。〔33〕这头驴子跟上帝斗志，上帝也不是对手的。〔34〕对不对？ 75

---

〔28〕 **把我运到死亡地**：Q2 原文"*And have shipped me into the land*"。"shipped into the land"="transported me to the land (of death)"(Thompson and Taylor, 414)。"into"在 F 版为"intill", Jenkins (380)为"intil"="to (dialectal, rather than Danish)."

〔29〕 掘墓人把原歌的第三节和第十三节混在一起。原歌的两节为："For age with stealing steps, / Hath clawed me with his crutch; / And lusty life away she leaps, / As there had been none such";"For beauty with her band / These crooked cares hath wrought, / And shipped me into the land, / From whence I first was brought."参看 Hibbard, 324;Thompson and Taylor, 414。掘墓人所唱的第四句("As if I had never been such")中的"such"，论者各有解释。Spencer (334)的解释是："(as I was in my youth)";Jenkins (380)的解释是："Again imprecise, but may be assumed=*in youth*."

〔30〕 **把下巴扔到了地上**：原文"jowls it to the ground"。"jowls"="hurls (with a pun on *jowl* meaning 'jaw')"(Thompson and Taylor, 415)。

〔31〕 **该隐杀弟的驴子颚骨**：原文"Cain's jawbone"。在《圣经》中，亚当和夏娃的长子为该隐，次子为亚伯。该隐把弟弟杀害，是谋杀兄弟的最早例子，与克罗狄奥斯弑兄事件相呼应。中世纪有一种说法，认为该隐杀弟的凶器是驴子颚骨。参看 Edwards 215-16; Hibbard, 324; Jenkins, 380; Spencer, 334; Thompson and Taylor, 415。

〔32〕 **阴谋家**：原文"politician"。Hibbard (324)的解释是："Here, as always in Shakespeare, the word carried a pejorative sense-unprincipled schemer."Jenkins (380), Thompson and Taylor (415), Spencer (334)的解释也相同。

〔33〕 **驴子**：原文"ass"，指掘墓人。**欺凌**：Q2 原文"oer-reaches [o'erreaches]"，为 Barnet (122), Edwards (216), Spencer (181), Wilson (116)所采用;Craig (901), Hibbard (324), Jenkins (381)采用 F 版的"o'er-offices"。Jenkins (381)的解释是："lords it over (by value of his office)"，并认为：那么多的编者喜用 Q2 版的"o'er-reaches"，实在叫人惊讶。也有论者认为，"o'er-reaches"和"o'er-offices"都是莎士比亚手笔。参看 Thompson and Taylor (415)。汉译以 F 版为准。

〔34〕 **这头驴子……不是对手的(75-76)**：Wilson (235)指出，该隐是人类第一个阴谋家。参看《创世记》第四章第九节："耶和华对该隐说：'你兄弟亚伯在哪里？'他说：'我不知道！我岂是看守我兄弟的吗？'"(《和合本圣经》,4)。

贺雷修　　大有可能啊，殿下。

哈姆雷特　　头骨也可能是朝臣的，生时会说："陛下，早安。陛下可好吧？"这可能是某人的头骨，生时可能称赞过主子的马，目的是乞求主子把马赏赐给他。对不对？〔35〕　80

贺雷修　　对呀，殿下。

哈姆雷特　　的确是这样啊。现在呢，却属于蛆虫娘娘——失去了下巴，头盖骨被教堂司事的铁锹铲来铲去。〔36〕这真是祸福无常，有如转轮，而我们却看懂了其中道理。难道养育这些人的费用微不足道，可以让人拿他们的骨头当做木球来投掷？〔37〕想到这点，我的骨头也感到疼痛。　85

丑角甲　　〔唱歌。〕

一把镐头一个铲，一个铲，
再加一块裹尸布，〔38〕　90
掘出一个泥坑坎，

---

〔35〕 **这可能……赏赐给他(79-81)**：Q2 原文"This might be my Lord Such-a-One, that praised my Lord Such-a-One's horse when 'a〔Jenkins 拼"a", Q1, F 为"he"〕went to beg it"。Jenkins (381)根据 F, Q1, Q3, 以"meant"代"went"。此外指出："One might not have expected the beggar of the horse as well as the owner to be *my Lord*. So Q1, 'why may not that be such a ones Scull, that praised my Lord such a ones horse'"(381)。汉译以 Jenkins 版为准。

〔36〕 **头盖骨**：F 原文"mazard"〔Spencer (181) 拼"mazzard"〕(Q2 原文"massene"; Q3 原文"mazer") = "i. e. head (literally, a *mazard* or mazer is a drinking bowl, which the skull is seen to resemble); Q2's 'massene' is not recorded by *OED*" (Thompson and Taylor, 416)。

〔37〕 **难道养育……来投掷(86-88)**：原文"Did these bones cost no more the breeding but to play at loggets with them?""loggets" = "a game rather like skittles or alley-bowls in which pieces of wood (loggets) were thrown at a post or tree" (Thompson and Taylor, 416)。"loggets", Craig (901), Hibbard (325), Spencer (181) 作"loggats"。

〔38〕 **再加一块裹尸布**：原文"For and a shrouding-sheet"。"For and" = "and moreover. Not the grave-digger's vulgarism, but a regular ballad idiom. (*OED for conj*. 5.)"(Jenkins, 381)。

真是房客好去处。

〔抛出另一具头骨。〕

哈姆雷特　又一具！哎呀，可能是一个律师的骷髅哇！[39] 他的咬文嚼字现在去了哪里呢？他的花言巧语、他的辩才无碍、[40]他的财产保有权、[41]他所要的把戏去了哪里？他为什么要忍受这个疯狂的家伙，[42]让他用肮脏的铁铲把脑瓜子铲来铲去，而不控告他殴打罪呢？[43] 哼！这个家伙生时可能是个土地大买家，用各种土地抵押书、付款保证书、违约土地抵押书、双重担　100

（95）

〔39〕 **哎呀…… 骷髅哇**：原文"Why, may not that be the skull of a lawyer?" Jenkins (382)指出，这里的"Why"，许多编者都以为是疑问副词，其实是感叹词。"may"是 Q2 版；F 版为"might"。

〔40〕 **咬文嚼字……辩才无碍(94-95)**：Q2 版原文为"quiddities...quillets"。在 F 版中，"quiddities"为"quiddits"所取代。Edwards (216)认为，一般读者可能想到"quiddits / quillets"或"quiddities / quilleties"。"quiddities"="excessively subtle scholastic arguments concerning the *quidditas* or essence of a thing"(Thompson and Taylor, 416-17)。

〔41〕 **财产保有权**：原文"tenures"="titles to property"(Hibbard, 325); "property titles"(Thompson and Taylor, 417)。Spencer (334)的解释比较精确："modes of holding property from a superior owner, or periods of time during which it may be so held"。

〔42〕 **疯狂的家伙**：Q2 原文为"mad knave"; F 原文为"rude knave"。"mad"= "wild, i. e. irreverent"(Thompson and Taylor, 417); "wild, irrepressible"(Jenkins, 382)。汉译以 Q2 为准。有关两版的讨论，参看 Jenkins, 382; Thompson and Taylor, 417。

〔43〕 **殴打罪**：原文"action of battery" ="lawsuit charging physical assault" (Thompson and Taylor, 417)。Jenkins (382)指出，*Twelfth Night*, 4. 1. 33 有类似的说法："I'll have an action of battery against him, if there be any law in Illyria"。

保书、财产收回行动取得地产。[44]到头来，他精细的脑袋塞满了精细的尘土。难道他的违约土地抵押书就押来这样的东西吗？财产收回行动，就收回这样的尘土吗？[45]难道双重担保书为他双重担保，就只能担保这几尺墓穴，长度宽度不过等于一双双联合同吗？[46]这个盒子，[47]恐怕仅能让他的土地转让证书本身躺下。哈！难道契约主人本身什么都没有了吗？[48] 105

贺雷修 一点也没有了。 110

---

〔44〕 **土地抵押书、付款保证书、违约土地抵押书、双重担保书、财产收回行动（99-101）**：原文"statutes...recognizances...fines...double vouchers...recoveries"，均为莎士比亚时期的法律用语。Hibbard（326）解释如下："**statutes** bonds by which the creditor had the power of holding the debtor's lands in case of default（*OED sub.* 4a）**recognizances** bonds or obligations testifying that one party owes the other a certain sum of money（Onions）[.] **fines** A *fine* was an 'amicable agreement of a fictitious suit for the possession of lands, formerly in vogue where the ordinary modes of conveyance were not available or equally efficacious'（Onions）. **double vouchers** *Vouchers*（l. 102）and *double vouchers* were 'legal devices for *recovery* or converting estate entail into fee simple, involving fictitious actions, and the summoning（vouching）of men of straw to warrant titles which all parties wished invalidated, and which became invalidated by the vouchees defaulting'（Wilson）."

〔45〕 **到头来……尘土吗？（101-104）**：Q2 原文为"To have his fine pate full of fine dirt!"F 原文为"Is this the fine of his Fines, and the recouery [recovery] of his Recoueries [Recoveries], to have his fine pate full of fine dirt?"汉译以 F 版为准。

〔46〕 **一双双联合同**：原文"a pair of indentures"。在莎士比亚时期，同一合同的一式两份会写在同一张纸上，然后在中间以锯齿状撕开或切开；两者合二为一时彼此吻合，就证明合同真确。该两份文件，就是"indentures"。参看 Thompson and Taylor, 417。

〔47〕 **盒子（106-107）**：原文"box"＝"(1) deed-box; (2) coffin (not, as Dover Wilson, skull)"(Jenkins, 383)。这里一语双关，既指地契盒，也指棺材。Wilson（236）认为指"skull"。Jenkins（383）不同意 Wilson 的说法。Hibbard（326），Jenkins（383），Spencer（335），Thompson and Taylor（417）的解释大致相同。

〔48〕 **契约主人**：原文"inheritor"＝"owner"(Hibbard, 326)；"possessor, i. e. the lawyer himself (who has not inherited his lands but bought them); see [*The*] *Tem* [*pest*], 4. 1. 154: 'all which it inherit'"（Thompson and Taylor, 418）；"acquirer"(Jenkins, 383)。因此不译"遗产继承人，继承人"(《英汉法律词典》，419)。

哈姆雷特	做文件的羊皮纸是羊皮做的吧?	
贺雷修	是呀,殿下;也有用小牛皮做的。	
哈姆雷特	向一份羊皮纸文件求保险的,都是笨羔羊、笨小牛。我跟这个人说句话。老弟,[49]这是谁的圹穴呢?[50]	115
丑角甲	是我的圹穴,先生。 〔唱歌。〕 啊,掘一个泥坑—— 给这样的客人正好。[51]	
哈姆雷特	我认为诳的确是你的,因为你身在圹中说诳。[52]	120
丑角甲	先生,你身在圹外,所以圹穴不是你的。我呢,不是身在诳中,可是圹穴仍然是我的。	
哈姆雷特	你身在圹中,说圹穴是你的;你分明在圹中诳我。圹穴掘给死人,不掘给活人。[53] 所以你在诳我。	125

〔49〕 **老弟**:原文"sirrah",是"sir"的异体,用这一词称呼别人的,有尊辈向卑辈说话的意味。参看 Thompson and Taylor, 418。

〔50〕 **这是谁的圹穴呢? (114-15)**:原文"Whose grave's this, sirrah?"Spencer (336)指出,贺雷修和哈姆雷特在第四幕第六场结尾时离开了王宫,不知道欧菲丽亚已死,因此才提出这样的问题。

〔51〕 **啊……正好(117-18)**:Q2 版原文为:"O, a pit of clay for to be made-";F 版原文为:"O, a pit of clay for to be made-/for such a Guest is meete [meet]."Jenkins (383)认为第二行是演员所加。Barnet (123), Craig (902), Edwards (217), Hibbard (326), Spencer (182), Wilson (117)都采 F 版。汉译也以 F 版为准。

〔52〕 **我认为……说诳(119-20)**:原文"I think it be thine, indeed, for thou liest in't."哈姆雷特用"thou"、"thine"跟丑角说话,表示以尊对卑。汉语虽有"尔"、"汝",可以译"thou",但用在剧中不太自然;因此仍用"你"。原文"liest"一语双关,既指"躺",也指"说谎"。哈姆雷特在原剧的对话中,一直与丑角甲戏谑,彼此以双关语你来我往。汉译设法把双关和戏谑效果保留。

〔53〕 **活人**:原文"the quick"。"quick" ="living"(Hibbard, 327; Thompson and Taylor, 418);意思是"活着的"。

丑角甲	我的诳是活的，[54]会活活从我这边霍然弹到你身上，叫你变成说诳的人。[55]	
哈姆雷特	圹穴掘给什么汉子呢？	
丑角甲	不掘给任何汉子。	
哈姆雷特	那掘给什么女子呢？	130
丑角甲	也不掘给任何女子。	
哈姆雷特	谁会葬在里面呢？	
丑角甲	先生，一个曾经是女子的人，不过——她的灵魂安息吧，她已经死了。	
哈姆雷特	〔对贺雷修〕这个家伙也真会抠字眼儿！[56] 我们得一板一眼跟他说话，[57]不然，跟他玩文字游戏，[58]我们会栽在他手中。老天哪，贺雷修，过去三年，[59]我注意到，时尚是越来越喜	135

---

〔54〕 **活的**：原文"quick"，意义由上文的"活着的"转为"fast-moving"（快速，迅疾）。参看 Thompson and Taylor (418)。这意义的转移以下文的"霍"字保留。

〔55〕 **霍然**：原文"quick"＝"fast-moving, i. e. I can quickly put it back on to you"(Thompson and Taylor, 418)。

〔56〕 **也真会抠字眼儿**：原文"How absolute"＝"what a stickler for accuracy"(Hibbard, 327)。"absolute"＝"precise, strict"(Thompson and Taylor, 419)。

〔57〕 **一板一眼**：原文"by the card"＝"precisely, as if according to the directions given on a seaman's chart or on his compass (divided into thirty-two points)"(Spencer, 336)；"We might say 'by the book'：a *card* was a sailor's chart or compass；at 5.2.95 Osric refers to Laertes as 'the card or calendar of gentry', where *card* seems to mean 'model'"(Thompson and Taylor, 419)。Edwards (218)指出，莎士比亚在剧中指"the seaman's chart"还是"the face of the compass"，我们无从肯定。

〔58〕 **跟他玩文字游戏(136-37)**：原文"equivocation"。Jenkins (384)指出，此词还有法律上的典故。

〔59〕 **过去三年**：Q2 原文"this three years"。F 原文"these three years"。Q1 原文"This seauen[seven] yeares"。Wilson (236)认为指英国 1597 年所订立的贫穷法案(Poor Law act)。这法案增加了富人的纳税负担；如不影响拮据朝臣的"kibes"("冻疮")，至少会影响他们的"purses"("荷包")。法案于 1597 年通过。如这段对白写于 1600 年或 1601 年，前后相距恰巧是三年。Jenkins (384)对此说存疑。Thompson and Taylor (419)认为，民间故事和《圣经》都说"seven years"(七年)，表示一段很长的时间。

	欢挑剔了。[60] 农民在朝臣后面跟得太紧了，	
	脚趾紧贴着朝臣的脚后跟，踩到了他们的冻	140
	疮。[61] ——掘墓这一行干了多久？	
丑角甲	就一年的日子来算，我开始干这一行，正好是	
	先王哈姆雷特战胜福廷布拉斯那一天。[62]	
哈姆雷特	是多久以前的事呢？	
丑角甲	你不知道吗？所有的笨蛋都知道了。那一天，	145
	恰巧王子哈姆雷特出生。[63] ——就是发了疯	
	送到英格兰去的哈姆雷特。	
哈姆雷特	哎唷，为什么要送到英格兰去呢？	
丑角甲	哟，他发了疯嘛。到了英格兰，他会恢复理智。	
	就算恢复不了，到了那里，也没有什么大不	150
	了啦。	
哈姆雷特	为什么没有什么大不了呢？	
丑角甲	他在英格兰发疯，大家都不会觉察；英格兰人	

---

〔60〕 **挑剔**：原文"picked" = "usually glossed as 'refined' or 'fastidious'" (Thompson and Taylor, 419)；"refined, over-concerned with fashion (*OED ppl. a.* 2). There seems to be a connection between picked, *tooth-picks*, and foreign travel; see *K. John* 1. 1. 189-204"(Hibbard, 327)。

〔61〕 **农民……冻疮(139-41)**：原文"the toe of the peasant comes so near the heel of the courtier he galls his kibe."Jenkins (384)的解释为：农民摆起朝臣的姿态，结果尊卑不分，叫朝臣感到不舒服。"冻疮"原文为"kibe" = "chapped or ulcerated chilblain especially on the heel"(Hibbard, 327)。Jenkins (384) 认为，莎剧一再提到冻疮。大概当时鞋子的质量不佳，患冻疮的人多。

〔62〕 **正好……战胜福廷布拉斯那一天(142-43)**：原文"that day that our last King Hamlet overcame Fortinbras"。这句上承 1. 1. 77-93 所述的历史事件。

〔63〕 **那一天，恰巧王子哈姆雷特出生(145-46)**：原文"It was that very day that young Hamlet was born"。哈姆雷特出生的一天，丑角甲开始干掘墓这一行。这句象征意义极强：哈姆雷特出生，就开始走向死亡；掘墓人在哈姆雷特出生的一天，就准备为他掘墓。生与死、悲与喜就在同一点交叠，给悲剧巨大的震撼力。参看 Hibbard (327-28) 136 行("Of all the days i'th' year")注释。

	跟他一样疯嘛。[64]	
哈姆雷特	他怎么会发疯的?	155
丑角甲	听说他发疯发得很奇怪。	
哈姆雷特	怎么啦,你说奇怪?	
丑角甲	的确奇怪,连失去理智也失得比别人奇怪。	
哈姆雷特	哪里出了毛病呢?[65]	
丑角甲	哎哟,就在丹麦,在我们国内。[66] 我在这里做教堂司事,从少年做到成年,已经做了三十年。[67]	160
哈姆雷特	一个人在泥土里躺多久才会腐烂呢?	

---

〔64〕 **英格兰人跟他一样疯嘛(153-54)**:原文"There the men are as mad as he."自从莎士比亚跟英格兰人开这个玩笑后,疯英格兰人成了作品中经常出现的笑话(如 Marston, *Malcontent*, 3. 1. 95; Massinger, *A Very Woman*, 3. 1. 119-22)。*Malcontent* 3. 1. 91-96 有以下对白:"your lordship shall ever find... amongst a hundred Englishmen, four-score and ten madmen"。参看 Jenkins, 385; Hibbard, 328。Thompson and Taylor (420)有这样的评语:"The joke depends on reminding the English audience of the play's foreign setting, as when Portia in *MV* [*The Merchant of Venice*] ridicules her English suitor and claims not to understand him because 'I have a poor pennyworth in the English' (1. 2. 69-70), or when characters such as Iago (*Oth*[*ello*] 2. 3. 71) or Trinculo (*Tem*[*pest*] 2. 2. 27-8) refer to visits to England."

〔65〕 **哪里出了毛病呢?**:原文"Upon what ground?"哈姆雷特的意思是:他出毛病(失去理智)的原因何在呢?参看 Thompson and Taylor (420):"Hamlet implies 'For what reason?' but the Gravedigger equivocates by taking him literally."

〔66〕 **就在丹麦,在我们国内**:原文"here in Denmark"。丑角甲回答哈姆雷特时取"Upon what ground?"的字面意义。

〔67〕 **我在这里……三十年(160-62)**:原文"I have been sexton here, man and boy, thirty years."莎士比亚在这里点出哈姆雷特的年纪。有关哈姆雷特的年纪,参看 Wilson, 236-37; Thompson and Taylor, 420。Edwards (218)指出,在 *King Lear* 4. 7. 60,莎士比亚也是在剧情发展到结尾才披露主角的年纪:"fourscore and upward"。在 *Romeo and Juliet*, 1. 3. 13,莎士比亚很快就交代朱丽叶的年纪:"she's not fourteen"。有的论者(如 Thompson and Taylor)认为哈姆雷特既然是学生,应该不到三十才对;说他十八也许较恰当。Edwards 认为,如果哈姆雷特是三十岁,格蒂露就应该接近五十了。

丑角甲	今日呀，许多满身麻子的尸体，[68]来不及下葬	
	就已经腐烂了。[69] 老实说，要是一个人死前	165
	没有腐烂，他大概会维持八年左右——或者九	
	年——制革匠大概能维持九年。[70]	
哈姆雷特	制革匠为什么比别人维持得更久呢？	
丑角甲	当然哪，先生。他干鞣皮这一行，本身的皮也	
	经过鞣制加工，耐水的时间自然也比较长嘛。	170
	水这种东西，最能腐蚀你这个婊子养的尸	

---

〔68〕 **今日呀，许多满身麻子的尸体**：Q2，Q1 原文"we have many pocky corpses (corses)"；F 原文在"Coarses"[corpses] 之后有"now adaies 〔"nowadays"(Wilson 拼"now-a-days")〕"。"pocky"＝"pox-ridden, diseased"(Thompson and Taylor, 421)；"pox-ridden, syphilitic (not elsewhere in Shakespeare)"(Hibbard, 328)。"pocky corses nowadays"＝"The ravages of the 'great-pox' (venereal diseases) were serious in Elizabethan England"(Spencer, 336)。Jenkins (385), Hibbard (328), Spencer (183), Wilson (118)都采 F 版。Q2 没有"nowadays"一词。汉译以 F 版为准。

〔69〕 **来不及下葬就已经腐烂了(164-65)**：原文"that will scarce hold the laying in"。"hold the laying in"＝"remain unrotten during the last rites and burial"(Thompson and Taylor, 421)；"i. e. stand burial (*OED hold v.* 3d)"(Hibbard, 328)。"hold"＝"last out"(Spencer, 336)。

〔70〕 **制革匠大概能维持九年**：原文"a tanner 〔Jenkins 拼"A tanner"〕 will last you nine year"(原文不用复数"years")＝"It is difficult (as desired by *N & Q*, CCXXI, 156) to see more than coincidence in a nine-year-old play, *The Tanner of Denmark*, recorded by Henslowe as acted 23 May 1592"(Jenkins, 385)。"tanner"，也可译为"鞣皮工人"(郑易里、曹诚修，1420)。Thompson and Taylor (421)指出，莎士比亚父亲是"whittawer"("[o]ne who taws skins into WHITLEATHER")(Little *et al.*, 2422)，即鞣制白鞣皮的工匠。

体。[71] 这里是个头骨，在泥土中躺了二十三年了。[72]

哈姆雷特 是谁的头骨？

丑角甲 是个疯子的头骨，婊子养的。你以为是谁的呢？ 175

哈姆雷特 这点倒不晓得。

丑角甲 该叫他遭瘟，不得好死，这个疯无赖。有一次，他竟然把一大壶莱茵白葡萄酒倒到我头上！ 这个头骨，先生，这个头骨是约力克的头骨。[73]

---

〔71〕 **婊子养的**：原文“whoreson”=“literally ‘son of a whore or prostitute’; used generally as an adjective of familiarity or contempt”(Thompson and Taylor, 421); “used attributively here to express familiarity mingled with contempt (*OED* b)”(Hibbard, 328)。丑角说话时，原文有“your”(“your whoreson dead body”)，但不是专指哈姆雷特；情形就像香港的粗人说话时，每说一句“正文”前，先以一句“djiu² 你老母”作“引子”，而听者(addressee)不以为忤，回答时也以“djiu² 你老母”作引子，听者同样不以为忤；因为“djiu² 你老母”四个字在对话的语境中，已经由力量十足的骂人话变成公式，变成虚词(expletive)，失去了侮辱听者的效果。我们甚至可以说，这句“口头禅”，有的香港人说多了，听多了，已到了“说而不知”、“听而不闻”的地步；也就是说，广东人这句最凌厉的粗话，已经像胡蜂失去了毒刺，毒蛇丢掉了毒牙，不再有杀伤力。由于同样道理，汉译没有直译原文的“your”，虽然“you”和“你”在英语和汉语中可以像法语的 *on* 或德语的 *man* 一样，经常泛指而不专指。参看 Chevalley and Chevalley, 585; Betteridge, 309。

〔72〕 **躺了**：原文“lien”，“lain”的古体拼法。Thompson and Taylor (421)指出：“Q2's spelling ‘lyen’ may suggest an echo of the punning on *lie* at 114-21.”**二十三年**：F 原文“three and twenty years”；Q2 原文“23”；Q1 原文“this dozen”。按 Q1 原文，则哈姆雷特的年纪接近二十(“late teens”)。参看 Spencer, 337。Wilson (237)指出，丑角甲说话时，把头骨在手里左右端详：“The sexton turns it over in his hands, as he speaks.”。

〔73〕 **这个头骨，先生，这个头骨是约力克的头骨(178-79)**：Q2 版原文为“This same skull, sir, was, sir, Yorick's skull”；“This same skull, sir, was, sir”在 F 版为“This same Scull Sir, this same Scull sir, was”。各编者所采各有不同，有的稍加修订，不完全跟随 Q2，也不完全跟随 F。Barnet (125)：“This same skull, sir, was, sir, Yorick's skull”；Craig (902)：“This same skull, sir, was Yorick's skull”；Edwards (219)：“This same skull sir, was Yorick's skull”；Hibbard (329)：“This same skull, sir, was Yorick's skull”；Spencer (184)：“This same skull, sir, was, sir Yorick's skull”；Jenkins (386)：“This same skull, sir, was Yorick's skull”；Wilson (119)：“this same skull, sir, was, sir, Yorick's skull”。汉译以“This same skull, sir, was Yorick's skull”为准。**约力克**：原文“Yorick”，是丹麦名的英语拼法。至于原来的名字是什么，有不同的说法：或说 Jörg，或说 Rorik，或说 Eric，或说 Jurek。参看 Edwards, 219; Jenkins, 386; Spencer, 337; Thompson and Taylor, 422; Wilson, 237。

他在生时是国王的小丑。 180

哈姆雷特　就是他吗?[74]

丑角甲　恰恰是他。

哈姆雷特　让我看看。[75]〔接过头骨〕[76]哎哟,可怜哪!约力克。贺雷修,我认识他。这个家伙,笑话说不完,奇思妙想,精彩绝伦。他背过我千百 185 次!现在想起来真是毛骨悚然,见了这头骨真想呕。[77]这里挂着的嘴唇,我亲过不知多少次了。你的嘲笑去了哪里呢?你的促狭行径、[78]你的歌谣、你即兴的滑稽常常逗得举座大笑,现在去了哪里呢?下巴丧然若失,[79]也 190

〔74〕 **就是他吗?**:原文"This?" Thompson and Taylor (422) 指出,Q1 版在这里有以下一句:"I prethee let me see it";表示掘墓人在此时把头骨递给哈姆雷特。接着,哈姆雷特说话时,手中可能拿着或捧着头骨。Craig (902), Barnet (125), Edwards (219), Hibbard (329), Spencer (184), Wilson (119) 在"Alas"("哎哟")之前有"Let me see."一句,演出时剧情和动作更连贯。汉译也把这句译出。

〔75〕 **让我看看**:F 原文"Let me see"; Q1 原文"I prethee let me see it"; 在 Q2 中,两句皆从缺。汉译以 F 版为准。

〔76〕 **接过头骨(演出说明)**:原文"*he takes the skull*",按 Wilson (119)的演出说明增补。

〔77〕 **现在想起来真是毛骨悚然,见了这头骨真想呕(186-87)**:原文"and now how abhorred in my imagination it is. My gorge rises at it."哈姆雷特想到眼前的死人在世时跟他有过肉体接触,所以想呕。参看 Thompson and Taylor, 422。

〔78〕 **促狭行径(188-89)**:原文"gambols"="Perhaps jests, practical jokes, rather than anything physical"(Edwards, 220);"playful tricks"(Thompson and Taylor, 422)。

〔79〕 **下巴丧然若失**:Q2 原文"chapfallen";F 原文"chopfalne"(Edwards (220), Hibbard (329), Jenkins (386), Spencer (184), Wilson (119) 拼"chop-fallen")。"chapfallen", Thompson and Taylor (423)的解释是:"(1) lacking the cheeks or jaw (see 84 n.); (2)crestfallen, dejected"。Hibbard (329)的解释也相近。Spencer (337)的解释是:"with the lower jaw hanging down (as if miserable)"。Edwards (220)的解释是:"chap-fallen, with the chops or chaps (the lower jaw) hanging down-figuratively, dismayed or dejected."汉译设法照顾原文的两重意义,因此译"丧然若失"。

	不能嘲弄自己龇牙咧嘴的样子了。[80] 好了,到我娘娘的梳妆台前告诉她,她抹的脂粉尽管有一时厚,最终还是要落得这副尊容的。[81] 叫她嘲笑那样的尊容吧。贺雷修,请回答我一个问题。	
贺雷修	什么问题呢? 殿下。	195
哈姆雷特	你认为,在泥土里,亚历山大大帝也是这个样子吗?[82]	
贺雷修	就是这个样子。	
哈姆雷特	散发的气味也一样吗? 哼![83]	
贺雷修	也完全一样,殿下。	200
哈姆雷特	贺雷修哇,到了最后,我们的用途竟然这么卑	

---

〔80〕 **也不能嘲弄自己龇牙咧嘴的样子了(190-91)**: Q2 原文"Not one now to mock your own grinning"。在 F 原文中,"Not"作"No"。Thompson and Taylor (422-23)指出,Q2 版的意思,是约力克在世时的嘲弄,预先嘲弄了他此刻的境况;F 版的意思是,此刻没有人来嘲弄约克力的滑稽形象。Hibbard (329)版为"No one now to mock your own grinning?"之后是问号。其解释为:"Is there no one now to mock your grinning (as you used to mock those you had set grinning)?"(Hibbard, 329)。"to mock your own grinning"="i. e. to laugh at the face you're making. 'grinning' is not a smile but a facial distortion, generally of anger (a snarl) or pain, but sometimes of a forced laugh"(Edwards, 220)。

〔81〕 **好了……这副尊容的(191-93)**: 原文"Now get you to my lady's table and tell her, let her paint an inch thick, to this favour she must come."Thompson and Taylor (423)指出,欧菲丽亚的尸体进场前,哈姆雷特循例就化妆一事奚落女人一番;这种奚落,古已有之。参看 Jenkins (554-55)的详注。**尊容**: 原文"favour"="facial appearance"(Thompson and Taylor, 423)。

〔82〕 **亚历山大大帝**: 原文"Alexander"。Thompson and Taylor (423)指出,1599—1600 年期间,亚历山大大帝这一历史人物一直在莎士比亚脑中萦回。亚历山大大帝的一生跟普鲁塔克(Ploutarchos)所描写的凯撒相仿;莎士比亚写亨利五世时也有意为英格兰塑造与亚历山大大帝相等的人物。下文有关亚历山大大帝的哲理与 Middleton and Rowley 的 *The Changeling* (1622)呼应:"Earth-conquering Alexander, that thought the world / Too narrow for him, in the end had but his pit-hole' (4. 1. 60-1)."

〔83〕 **散发的气味也一样吗? 哼!**: 原文"And smelt so? Pah!"Thompson and Taylor (423)指出,据普鲁塔克的记载,亚历山大大帝在世时,身体散发特别芬芳的气味。在这里,哈姆雷特指的是亚历山大大帝的尸体。

微！啊，[84]我们大可以用想象，追踪亚历山大大帝死后，高贵的遗体所走的旅程。最后，我们会发觉，他变成了尘土，用来堵塞一只木桶的窟窿。 205

贺雷修 这样想，是想得太刁钻了。[85]

哈姆雷特 不，不，一点也不刁钻。我们不必夸张，让想象跟随亚历山大大帝走向木桶的窟窿吧，沿途只考虑可能发生的事情：[86]亚历山大死了，亚历山大埋葬了，亚历山大回归尘土，尘土是泥， 210 我们把泥捏成黏土；那么，亚历山大所变成的黏土，怎么不可以拿来堵塞一只啤酒桶呢？

凯撒大帝，叱咤风云在世上；[87]
死后变泥，堵塞孔穴把风挡。

---

〔84〕 **啊**：原文"Why"。Jenkins (387)指出，许多编者都把这一词当作疑问副词("为什么")；其实是感叹词。在这里，哈姆雷特憬然有悟，因此"Why"可以译"啊"。

〔85〕 **太刁钻了**：原文"too curiously"。意为"with excessive or inappropriate ingenuity"(Thompson and Taylor, 423)；"with excessive care, over-elaborately"(Edwards, 220)；"i. e. with excessive and misplaced ingenuity"(Hibbard, 330)；"with unreasonably minute attention"(Spencer, 337)。"curiously"="minutely, ingeniously"(Jenkins, 387)。

〔86〕 **我们不必夸张……可能发生的事情(207-209)**：原文"But to follow him thither with modesty enough and likelihood to lead it"。"modesty"="moderation, as at Ⅱ. ii. 436 (see n.), Ⅲ. ii. 19"(Jenkins, 387)。"likelihood to lead it"="The general sense is clear if the antecedent of *it* is not. The imagination is led to what it envisages by considerations of what is likely"(Jenkins, 387)。"it"="Presumably the antecedent is *imagination* (193)"(Thompson and Taylor, 424)。

〔87〕 **凯撒大帝，叱咤风云在世上**：原文"Imperious Caesar"。汉译是离心翻译，以传递原文的韵律。Hibbard (330)指出，哈姆雷特这一行和以下三行都押韵，说话时由散文改为韵文，就像戏中戏的一场(第三幕第二场)，克罗狄奥斯突然离座后由散文改为韵文一样。哈姆雷特在该场所说的韵文为："Why let the stricken deer go weep, /The hart ungalled play, /For some must watch while some must sleep. /Thus runs the world away."("唷，受伤的雌鹿要流泪，/ 没伤的公鹿要游戏；/ 因为呀，有人要醒有人睡；/ 世界本如此，不稀奇。")

同一尘土,[88]曾叫天下惊且惧, 215
一旦物故,竟要补墙御冬雨。[89]

国王、王后、雷厄提斯〔其他贵族、
一名牧师随〕欧菲丽亚的遗体上。[90]

啊,低声点,先待一会,国王、
王后、朝臣来了。他们跟随的
是谁呢? 仪式这么简慢。[91] 可见
尸体死前已万念俱灰,要自毁 220

---

〔88〕 **尘土**: 原文"that"。Hibbard (330)指出:"i. e. Caesar's body, which Antony calls 'thou bleeding piece of earth' in *Caesar* (3. 1. 255)"。

〔89〕 **竟要补墙御冬雨**: Q2 原文"Should patch a wall t'expel the water's flaw."F 原文"Should patch a wall t'expel the winters [winter's] flaw.""flaw", Jenkins (387)的解释是:"squall"; Hibbard (330)的解释是:"blast, gale"。Thompson and Taylor (424)这样解释原文"t'expel the water's flaw":"'to keep out the flow of water', with *flaw* as a nonce variant of 'flow' for the sake of the rhyme. F's 'winters flaw' is generally adopted (e. g. by Jenkins), with *flaw* glossed as 'squall' or 'shower of rain'."Barnet (126), Edwards (220), Hibbard (330), Spencer (185), Wilson (120)的版本也是"winter's flaw"。汉译"冬雨",大致兼顾了 Q2 版和 F 版的两种意义。

〔90〕 **国王……遗体上(演出说明)**: 原文"*Enter King, Queen, Laertes and [other Lords, with a Priest after] the corpse.*"Thompson and Taylor (424)指出,Q2 版和 F 版的演出说明都没有"priest"("牧师")。就对白判断,演出时如果有棺材,棺材应该不加盖。许多演出,这时会有钟声[指丧钟]鸣响。演出说明,在不同的版本出现的地方不一样,细节也不尽相同。Hibbard (330)认为 Q1 版的演出说明最详尽。参看 Barnet, 126; Craig, 903; Edwards, 221; Hibbard, 330; Jenkins, 388; Spencer, 185; Wilson, 120。

〔91〕 **仪式这么简慢**: 原文为"And with such maimed rites"。有的论者认为此语与第 5 行的"基督教仪式"("Christian burial")不配合;不过 Jenkins (388)有适当的解释。"maimed"念"maimèd"(Edwards, 221)。

生命。[92] 死者在生时颇有地位呀。[93]
我们先避开,静观其变。[94]
〔哈姆雷特与贺雷修站在一旁。〕

雷厄提斯　其他仪式呢?[95]

哈姆雷特　〔旁白,对贺雷修。〕
你看,那是雷厄提斯,是品格高尚的青年。

雷厄提斯　其他仪式呢?　225

牧师[96]　她的丧礼,我们在职权范围内[97]

---

〔92〕 **可见/……生命(219-21)**: 原文"This doth betoken/The corpse they follow did with desperate hand/Fordo it own life. "Thompson and Taylor (425)指出,奥利维埃(Olivier,香港人叫"奥利花")1948年的电影中,这句是贺雷修的台词,说话时惊觉葬礼为欧菲丽亚举行。**毁**: 原文"Fordo"。**生命**: 原文"it own life";"it"是"its"的意思(Thompson and Taylor, 425)。

〔93〕 **死者在生时颇有地位呀**: 原文"'Twas of some estate. "哈姆雷特从葬礼的规格看出,"死者在生时颇有地位"。

〔94〕 **我们先避开,静观其变**: 原文"Couch we awhile and mark. "不再是抑扬五步格。Hibbard (331)引 *OED v.* [1] 13 这样解释"Couch we":"let us conceal ourselves, lie low"。Edwards (221), Jenkins (388), Spencer (338), Thompson and Taylor (425)的解释也大同小异。Q1 版原文为"Stand by awhile"。Thompson and Taylor (425)指出,丑角甲此时也应该站到一边。在有的版本和演出中,丑角甲这时离开舞台。不过论者 Bristol 认为,丑角甲有古希腊诗剧中合唱队的作用;离开了舞台,合唱队作用就遭削弱,因此不宜离开。

〔95〕 **其他仪式呢?**: 原文"What ceremony else?"Thompson and Taylor (425)指出,雷厄提斯像哈姆雷特一样,也因为欧菲丽亚的丧礼简慢而惊愕。在 Thompson and Taylor 原文 214 行(汉译 225 行),雷厄提斯再重复这句。在 Thompson and Taylor 原文 4.5.205(汉译 210 行),雷厄提斯也提到父亲的"葬礼冷冷清清"("obscure funeral")。

〔96〕 **牧师**: 原文"Priest"; Q2 作"Doct. "Hibbard (330), Spencer (338), Thompson and Taylor (426)认为是"Doctor of Divinity"(神学博士)。神学博士是新教的职位。Q1, F 是"Priest"; Hibbard, Edwards, Spencer 都作"Priest"; Barnet, Wilson 作"Doctor"。不过 Hibbard (330)指出,"Priest"不能说明这神职人员是天主教的神父还是新教的牧师。由于 Q2 有"Doctor"一词,把"Priest"译为"牧师"可能较近莎士比亚原意。

〔97〕 **我们**: 原文"we"。牧师可能在代表教会说话。参看 Thompson and Taylor, 426。

已尽量增加排场。她死得蹊跷；[98]
最后的号声响起前，[99]该葬在未经
净化的土地，[100]以接受仁爱的祈祷，
让人投掷燧石、卵石、破瓷器。[101] 230
不过上方权威凌驾了常规，[102]
她乃有童贞女的花环陪葬，[103]
墓上可以撒花，[104]有铃声跟葬礼

---

[98] Spencer (338) 指出，王后在 4.7.164-81 描写欧菲丽亚之死时，没有证据显示，欧菲丽亚是自杀而死；在本场 4-5 行（Thompson and Taylor 版），"验尸官"也"认为"，欧菲丽亚"可以用基督教仪式安葬"（"The crowner hath sat on her and finds it Christian burial"）。

[99] **最后的号声**：原文"the last trumpet"，指世界末日。参看 Thompson and Taylor，426。

[100] **该葬在未经/净化的土地(228-29)**：原文"She should in ground unsanctified been lodged"。Jenkins (389)指出："The omission of *have* between *should* or *would* and the past pple. [past participle] when other words intervene is idiomatic. Cf. *Cor.* [*Coriolanus*] IV. vi. 34-5, 'We should...If he had gone forth consul, found it so'; *H5*, III. ii. 112-13, 'I wad (= would) full fain heard some question'; and *MLR* [*The Modern Language Review*], V, 346-7 [...]. F's substitution of *have* for *been* and active for passive, though followed by all eds. but Evans, is a manifest attempt at 'improvement'."

[101] **燧石、卵石、破瓷器**：Q2 版原文为"Flints and pebbles should be thrown on her"；F 版原文为"Shards, flints, and pebbles should be thrown on her"。F 版有"shards"一词，符合韵律；汉译以 F 版为准；不过为了节奏，词的次序有所调动。

[102] **不过……常规**：原文"And but that great command o'ersways the order"。意思是：欧菲丽亚死于自杀；按照教规，应该葬在未经净化的土地，让人投掷燧石、卵石、破瓷器；不过更高的权威（国王的敕令），否决了教会的常规，让欧菲丽亚得到"厚葬"。

[103] **乃有童贞女的花环陪葬**：原文"she is allowed her virgin crants"。"virgin crants"="garlands appropriate to a virgin; *crants* is from German *kranz*=crown, and is cognate with 'Rosencrantz'"(Thompson and Taylor, 426)。

[104] **墓上……撒花**：原文"maiden strewments"（汉译中，"maiden"由前一行"她乃有童贞女的花环陪葬"的"童贞女"交代；"童贞女"也译原文的"virgin"）。"strewments" ="flowers strewn on a grave (earliest instance of this rare word cited by *OED*)" (Hibbard, 331)。Jenkins (389)指出，在墓上撒花是贞洁的象征，与《亨利八世》(*King Henry VIII*)4.2.169-71 所述相通："strew me over/With maiden flowers, that all the world may know/I was a chaste wife to my grave"。

送她大归。[105]

雷厄提斯　不可以有别的礼仪了吗？

牧师　　不可以了。　235

对她唱庄严的安魂曲或安息歌曲，

像对待安详离世的灵魂那样，[106]

会亵渎葬礼。

雷厄提斯　把她安葬在泥土中，

让紫罗兰从她洁白无瑕的[107]

肉体萌发。你这个浑牧师听着，　240

你躺在地狱吼叫时，[108]我妹妹已成为

慈悲天使了。

哈姆雷特　〔*旁白，对贺雷修*〕什么，是好姑娘欧菲丽亚？

王后　香花送给可人儿。[109] 永别了。

我曾经希望我儿子哈姆雷特娶到你。　245

---

〔105〕 **有铃声……大归(233-34)**：原文"and the bringing home/Of bell and burial"。最后一行不足五个音步，汉译也以原文的韵律为准。欧非丽亚没有出嫁，坟墓变成了她的归宿("home")。"bringing home"="i. e. to her last resting-place, the 'long home' of Ecclesiastes xii. 5. Cf. *Tit.* [*Titus Andronicus*] I. i. 83, 'These that I bring unto their latest home'"(Jenkins, 389)。"home"="i. e. to her last home-the grave (*OED adv.* 1c)"(Hibbard, 331)。"Of"="with"(Spencer, 338)。

〔106〕 **安详离世的灵魂**：原文"peace-departed souls"="souls that have departed this life in peace (a Shakespearian compound)"(Hibbard, 331)；"those who have departed in peace or died a natural death"(Thompson and Taylor, 427)。

〔107〕 **紫罗兰**：原文"violets"="previously associated with youthful love at 1. 3. 7 and with death or the loss of love at 4. 5. 177"(Thompson and Taylor, 427)。

〔108〕 **你躺在地狱吼叫时**：原文"When thou liest howling"。"liest howling"="i. e. in hell (or purgatory)"(Thompson and Taylor, 427)。"howling"="as a damned soul in hell"(Spencer, 339)。Hibbard (332)指出，*Measure for Measure* 3. 1. 128-9 有类似的用法："those that lawless and incertain thought 〔Craig (84)版为"thoughts"〕/ Imagine howling"。

〔109〕 **香花……可人儿**：原文"Sweets to the sweet."Thompson and Taylor (427)指出，王后说这话时，大概会把一些鲜花放在(或抛到)欧非丽亚的遗体或棺木上。

好姑娘啊，满以为能装饰你新婚之床，[110]
而不是在你坟上撒鲜花。

雷厄提斯 三重灾殃啊，
化为三十倍降落那家伙的头上！[111]
他的邪恶行径，夺去了你的
聪明伶俐。[112] 等一下，不要铲土， 250
先让我再一次把她抱在怀里。[113]
跳进圹穴中。[114]
把尘土覆落活人跟死人哪，直到
这平地堆成大山，高于古老的

---

[110] **我曾经希望……满以为能装饰你新婚之床(245-46)**：原文"I hoped thou shouldst have been my Hamlet's wife;/I thought thy bride-bed to have decked"。在新人的房间和床上撒鲜花，是西方的习俗：(Jenkins, 390)。Thompson and Taylor (427)指出，在 *Romeo and Juliet* 里，Capulet 有类似的说法："Our bridal flowers serve for a buried corpse (4. 5. 89)"。

[111] **三重**：原文"treble"。**三十倍**：Q2 原文为"ten times double"；F 原文为"ten times treble"。Barnet (127), Craig (903), Edwards (222), Hibbard (332), Jenkins (390), Wilson (121) 都采用 F 版；Spencer (186)和 Thompson and Taylor (427)采用 Q2 版。"treble"在两行重复，修辞效果较佳，汉译采 F 版；不过译文因汉语措辞习惯没有把"ten times treble"译成"十乘三倍"。

[112] **聪明伶俐**：原文"most ingenious sense" ＝ "excellent intelligence or rationality"(Thompson and Taylor, 428)。"ingenious"＝"mentally alert"(Jenkins, 390)；"quick of apprehension"(Hibbard, 332)。Jenkins (390)指出，*Richard III* 3. 1. 155 有类似说法："quick, ingenious, forward, capable"。

[113] **再一次把她抱在怀里**：原文"have caught her once more in mine arms"。演出时，有些导演让雷厄提斯在这一刻把欧菲丽亚从圹穴中抱出来。参看 Thompson and Taylor, 428。Jenkins (390)引述 Dover Wilson 时指出，莎士比亚时期，死者出殡时棺材往往不会盖上。

[114] **跳进圹穴中(演出说明)**：原文"*Leaps in the grave.*"Wilson (239)指出，莎士比亚时期的坟墓比现代的坟墓宽，也比现代的坟墓浅。因此雷厄提斯能轻易跳进去。

佩利昂山，[115]高于蓝色奥林坡斯山的[116]
摩天峰顶。

哈姆雷特　〔上前。〕　何方人物，悲伤得　255
要这样呼号？[117] 凄惨的言词，
叫运转的星辰像骇怖的[118]
听众着魔骤停。我，丹麦王
哈姆雷特在此。[119]

---

〔115〕 **古老的/佩利昂山(253-54)**：原文"old Pelion"。**古老**：原文"old"。Spencer (339)指出，称为"古老"，大概因为这座山在古典文学中有名。"Pelion"，拉丁语 Pelion，希腊语Πήλιον，是希腊北部色萨利亚(英语 Thessaly，拉丁语 Thessalia，希腊语 Θεσσαλία)的一座大山，巨神族〔又称提坦神或巨人族〕与奥林坡斯山诸神鏖战时，曾把另一座大山奥萨山(希腊语Ὄσσα，英语和拉丁语均为 Ossa)堆到佩利昂山之上(另一说法是把佩利昂山堆在奥萨山之上)，企图攀登奥林坡斯山。维吉尔在《农事诗》(*Georgica*)第 1 卷 281 行中提到这事件："ter sunt conati imponere Pelio Ossam"("〔巨神族〕三度要把奥萨山堆到佩利昂山之上")。参看 Vergilius Maro, *Eclogae. Georgica. Aeneis*, 118。有的编者(如 Edwards, 222; Jenkins, 390; Thompson and Taylor, 428)则说把佩利昂山堆到奥萨山之上。

〔116〕 **蓝色**：原文"blue"。"'blue' because it reaches the sky"(Edwards, 222); "(presumably like a distant mountain)"(Spencer, 339); "Shakespeare is the first English writer cited by *OED* to use this adjective with reference to mountains, flames, and the veins of the body"(Hibbard, 332)。**摩天**：原文"skyish" ＝"close to the sky-and therefore *blue* (243) (*OED*'s first usage)"(Thompson and Taylor, 428); "lofty, sky-high (earliest instance cited by *OED*)"(Hibbard, 332)。

〔117〕 **悲伤得/要这样呼号(255-56)**：原文"whose grief/Bears such an emphasis"。"Bears such an emphasis"＝"is expressed in such forceful language"(Thompson and Taylor, 428)。

〔118〕 **运转的星辰**：原文"wandering stars"＝"planets"(Hibbard, 332; Thompson and Taylor, 428)。**骇怖的**：原文"wonder-wounded"＝"wonder-struck (Shakespearian compound)"(Hibbard, 332); "struck with wonder"(Thompson and Taylor, 428)。

〔119〕 **我，丹麦王/哈姆雷特在此(258-59)**：原文"This is I,/Hamlet the Dane." Thompson and Taylor (428)指出，演出时，哈姆雷特在这一刻通常把一件大氅甩离身上。这件大氅，也许是 5.2.13 所提到的"sea-gown"(水手袍)。**丹麦王**：原文"the Dane"。哈姆雷特称自己为"丹麦王"，是肯定自己继承丹麦王位的权利。"Hamlet the Dane"＝"In calling himself *the Dane*, i.e. King of Denmark, Hamlet asserts his right to the throne"(Hibbard, 332)。参看 1.1.13, 1.2.44, 1.2.109-110, 5.2.65。

雷厄提斯 〔从圹穴中跳出来，与哈姆雷特扭打。〕[120]

你见鬼去！

哈姆雷特 你真是出言不逊哪。 260

请不要把手指掐着我的喉咙。[121]

我虽然不是急性子，脾气不大，[122]

不过我的性格中也有危险禀赋；

你要是聪明，就不要胡来——放手哇！

---

〔120〕 **从圹穴中跳出来，与哈姆雷特扭打（演出说明）**：原文"*Leaps out and grapples with him.*"F 和 Q1 都有演出说明，让雷厄提斯跳进圹穴中；但只有 Q1 在这里有以下演出说明："*Hamlet leapes* [*leaps*] *in after Laertes*"。也就是说，哈姆雷特跳进圹穴中与雷厄提斯扭打起来。不过许多编者都认为，哈姆雷特不应该首先攻击雷厄提斯。因此 Thompson and Taylor (428)在这里加入以下的演出说明："[Laertes] *Leaps out and grapples with him* [Hamlet]."汉译以 Thompson and Taylor 的演出说明为准，因为雷厄提斯跳出来挑衅，比哈姆雷特跳进圹穴挑衅，更合情理。Edwards (223)也认为，哈姆雷特导致欧菲丽亚之死，再主动攻击雷厄提斯，实在不可思议；莎士比亚也不会把哈姆雷特塑造成这么蛮不讲理的人物，要他主动攻击准大舅子雷厄提斯："Shakespeare cannot have intended Hamlet to leap into the grave and so become the attacker. It is manifest from his words that he is set upon (230 ["Hold off thy hand."], 256 ["What is the reason that you use me thus?"]). [...] To couple Hamlet's defiant confrontation of Laertes and Claudius with a jump into the grave and a scuffle is unthinkable. Laertes scrambles out of the grave when he sees Hamlet advancing and rushes upon the man who killed his father. [...] Granville Barker, in his *Preface to Hamlet* (1937), argued eloquently that Shakespeare intended Laertes to leap out of the grave and attack Hamlet."此外参看 Hibbard, 333; Spencer, 339; Wilson, 239。

〔121〕 **请不要……喉咙**：原文"I prithee take thy fingers from my throat"。从哈姆雷特的这句话也可以看出，首先动手的并不是哈姆雷特。"Hamlet's phrasing is forced and cold, under the circumstances"(Thompson and Taylor, 429)。

〔122〕 **脾气**：Q2 和 F 原文都是"spleenatiue [spleenative]"。各编者有不同版本：Hibbard (333), Jenkins (391), Thompson and Taylor (429)为"splenative"; Craig (903)为"splenetive"; Edwards (223), Spencer (187)为"splenitive"。Thompson and Taylor (429)指出："*OED* lists both 'splenative' and 'splenitive' as obsolete; the modern word is 'splenetic'.""splenative","splenitive","splenetic"都是"spleen"(脾)的形容词。西方人相信，脾脏是各种情绪之府，其中包括愤怒、忧郁、欢欣。参看 *Romeo and Juliet*, 3. 1. 154-55:"The unruly spleen of Tybalt"; *Julius Caesar*, 4. 3. 45-47:"Must I observe you? Must I stand and crouch/Under your testy humour? By the gods,/You shall digest the venom of your spleen"。参看 Jenkins, 391。"脾气"或"肝火"可以译"spleen",经翻译移位后也可译"splenative","splenitive","splenetic"。

国王 把他们拉开。[123]

王后 哈姆雷特！[124]

群臣 两位别动手！[125] 265

贺雷修 请殿下息怒。[126]

〔侍从把哈姆雷特和雷厄提斯拉开。〕[127]

哈姆雷特 哼，这件事，我会跟他斗到底，
到我的眼睑不能开合才罢休。[128]

王后 吾儿呀，什么事呢？

哈姆雷特 欧菲丽亚去世前，我爱她——四万个哥哥[129] 270
对她的零碎之情凑在一起，[130]

---

〔123〕 **把他们拉开**：原文"Pluck them asunder. "Thompson and Taylor (429)指出，朝中侍从大概会遵照国王指示，把哈姆雷特和雷厄提斯拉开。

〔124〕 **哈姆雷特**：原文"Hamlet! Hamlet!"汉译如果像原文那样重复，就会有八个音节，台词就变得啰唆，不能表现王后的惶急，因此只译"Hamlet"。

〔125〕 **群臣 两位别动手！**：原文"LORDS Gentlemen!"。Q1 和 F 版没有这行；在 Q2 中，"LORDS"为"All"。Hibbard (333)版为"ALL THE LORDS"。此外参看 Craig, 903; Edwards, 223; Jenkins, 391。

〔126〕 **请殿下息怒**：原文"Good my lord, be quiet. "不足十个音节，不再是抑扬五步格。

〔127〕 **侍从把哈姆雷特和雷厄提斯拉开（演出说明）**：原文"*The Attendants part them*"，是某些编者（如 Edwards，223）所加。

〔128〕 **到我的眼睑不能开合才罢休**：原文"Until my eyelids will no longer wag. " "wag"="move. Hamlet means 'until I have no life left at all'"(Thompson and Taylor, 429)。眼睑开合是人死前尚有生命的最后迹象之一。这句话的意思是：只要一息尚存，我都会跟他斗。此外参看 Hibbard, 333; Jenkins, 391; Spencer, 339。

〔129〕 **四万个哥哥**：原文"forty thousand brothers"。Q1 版是"twenty brothers"。Thompson and Taylor (430)和 Spencer (341)都认为"forty thousand brothers"合乎传统用法，既有《圣经》的先例，也有莎士比亚作品为旁证(*Sonnets*, 2. 1; *The Merry Wives of Windsor*, 1. 1. 183)。

〔130〕 **零碎之情**：原文"quantity of love"。"quantity"："(contemptuous) a small or insignificant amount. Cf. III. iv. 75, III. ii. 41"(Jenkins)。

	也没有我的爱多。[131] 你愿意为她做什么?	
国王	哎呀,雷厄提斯,他疯了。	
王后	看在上帝分上,不要理他。[132]	
哈姆雷特	天杀的![133] 让我看看你的把戏!	275
	要啼哭,要厮打,要绝食,要自残,	
	要呷酸醋,[134]要把鳄鱼吞下去吗?[135]	
	我也可以。到这里来悲嗥,	
	来跳进她的圹穴叫我丢脸吗?[136]	
	要活着跟她下葬吗? 我也可以。	280
	要是你满口大山,就让人把土地	
	千百万亩砸落我们的坟头,直到坟顶	
	在太阳的轨道中烧焦,叫奥萨山[137]	
	小成赘疣。哼,要大叫大嚷吗?	
	我不会输给你。	

---

[131] **欧菲丽亚去世前……我的爱多(270-72)**:就剧情而言,欧菲丽亚在世时,哈姆雷特不见得怎样爱她。Edwards (223)直接指出,哈姆雷特对欧菲丽亚简直是残忍。并引述 MacDonald 的说法:“Perhaps this is the speech in all the play of which it is most difficult to get into a sympathetic comprehension.”

[132] **不要理他**:原文“forbear him”=“leave him alone, i. e. don't take up his challenge”(Hibbard, 333);“leave him alone”(Jenkins, 392);“refrain from conflicting with him (Hamlet)”(Spencer, 340)。“forbear”=“bear with, tolerate”(Thompson and Taylor, 430)。因此原文也可以译为“包涵他吧”。

[133] **天杀的**:原文“'Swounds”,是“God's wounds”的缩简形式,一般译“畜类!”“该死的家伙!”(郑易里、曹诚修,1409)。Thompson and Taylor (430)指出,由于这是极强烈的骂人话,F 版删去。

[134] **酸醋**:原文“eisel”,*OED* 有多种拼法,包括:“aisille, eisil, aysel(l,-il,-ylle), aycel(-zell), aisel(-il,-ylle), aissil, ascill, ass-, asell(e), eisel(l,-ill), eysell(e,-seel,-sil, -syl,-zell), esylle(-zyl), heysyl, esile”=“vinegar”(*OED*),传统中最酸的食物。此外参看 Hibbard, 333; Jenkins, 392; Spencer, 340; Thompson and Taylor, 430。

[135] **鳄鱼**:原文“crocodile”。哈姆雷特也许在引用鳄鱼佯装流泪的传说。Edwards (224)就原文“eat a crocodile”(“把鳄鱼吞下去”)一语有这样的解释:“i. e. to increase the flow of hypocritical tears.”此外参看 Hibbard, 333; Spencer, 340。

[136] **叫我丢脸**:原文“outface me”=“overcome, defeat ('stare out' or 'stare down' in modern idiom)”(Thompson and Taylor, 431)。

[137] **奥萨山**:原文“Ossa”。参看脚注 115。

王后[138] 彻头彻尾发疯了， 285
过一阵子，症状才会消退。
一会儿，他就会温顺得像雌鸽[139]
孵出了一对金黄的幼雏。[140] 那时候，
他就会颓然静默。

哈姆雷特 老兄，我要问你，
你对我这么粗暴，是什么原因？[141] 290
我一直对你那么好——这也不要紧了。
不管大力神赫拉克勒斯会怎样，
猫仍会咪咪叫，狗仍会吐气扬眉。[142] 下。

国王 贺雷修，有劳了，请好好照顾他。 贺雷修下。

---

[138] 王后的这段台词(Q2 版)，在 F 版中由国王说。Barnet (129)，Craig (903)，Edwards (224)，Jenkins (392-93)，Spencer (188)，Thompson and Taylor (431)，Wilson (122)都采 Q2 版；Hibbard (334)采 F 版。至于理据，参看上述各版的解释。汉译以 Q2 版为准。

[139] **雌鸽**：原文"female dove"。Spencer (340)指出，鸽子是温驯的象征："(symbol of peace and quiet)"。而雌鸽又比雄鸽温驯。

[140] **孵出了一对金黄的幼雏**：原文"When that her golden couplets are disclosed"。鸽子下蛋，每次两只。初生的幼雏柔毛黄色。参看 Edwards (224)引 Dowden 的解释。

[141] **你对我这么粗暴，是什么原因?**：原文"What is the reason that you use me thus?"Thompson and Taylor (432)指出，从这段台词可以看出：(1)哈姆雷特的确遭到雷厄提斯攻击；(2)在这一阶段，哈姆雷特既不承认自己是杀波伦纽斯的凶手，也不承认自己令欧菲丽亚发疯。

[142] **不管……扬眉(292-93)**：原文"Let Hercules himself do what he may,/The cat will mew and dog will have his day. "Hibbard (334)指出，这段话像哈姆雷特的许多话一样，所指隐晦难明。据各编者(Edwards, 224; Hibbard, 335; Jenkins, 393; Spencer, 340; Wilson, 241)的推断，这句话的意思大概是：尽管你(雷厄提斯)像赫拉克勒斯一样大叫大嚷，我仍会我行我素，像猫那样率性而为；像狗那样，终有得意的一天。赫拉克勒斯：英语 Hercules, Heracles, Herakles，希腊语'Ηρακλῆς，是主神宙斯(Zeus，希腊语Ζεύς)和阿尔克美妮(Alcmene，希腊语'Αλκμήνη)所生，力大无穷，完成了十二件苦差。不过在莎士比亚的戏剧中，赫拉克勒斯是大叫大嚷的角色。*A Midsummer Night's Dream*，1. 2. 43-44 (Craig, 173)有这样的一句："This is Ercles' [Hercules'] vein, a tyrant's vein; a lover is more condoling. "因此，哈姆雷特把雷厄提斯比作赫拉克勒斯。"狗仍会吐气扬眉"，出自英谚"Every dog has his day"("凡人总有得意时")。汉译见郑易里、曹诚修，395。

〔旁白，对雷厄提斯〕记住昨夜的谈话，[143]
　　要有耐性。　　　　　　　　　　　　295
我们马上出击，把事情实行，[144]
——格蒂露哇，找人看顾你的儿子。
这个坟墓要有活着的墓碑。[145]
这样，我们就会有片刻的宁静；[146]
至于目前，行事必须有耐性。　　众人下。　　300

---

〔143〕 **昨夜的谈话**：原文"our last night's speech"。参看汉译 4. 7. 128-61 (Thompson and Taylor 版原文 4. 7. 127-60)。

〔144〕 **我们……实行**：原文"We'll put the matter to the present push."Wilson (241)指出，"push"一语双关，既指实行，又指剑术中的冲刺、攻击(rapier-thrust)，即身体冲前，以剑向前面用力平刺。汉译设法保留原文的两重意义。

〔145〕 **这个坟墓……墓碑**：原文"This grave shall have a living monument." Edwards (225), Hibbard (335), Jenkins (393), Spencer (432)都指出，这行有双关意义：既指坟墓有恒久的墓碑，也指哈姆雷特现在活着，不久就会死亡，成为墓碑来纪念欧菲丽亚。Thompson and Taylor (432)则指出，雷厄提斯杀死哈姆雷特后，就会为父亲和妹妹报仇，结果两人简慢的葬礼就会得到补偿。Spencer (341)指出，原文 293-95 行〔Spencer 版；Thompson and Taylor 版为 286-88 行〕("This grave shall have a living monument. /An hour of quiet shortly 〔"shortly"为 F 版；Q2 版为"thereby"〕 shall we see. /Till then in patience our proceeding be.")，虽然说给众人听，但雷厄提斯听了，会有弦外之音；因为，正如 Wilson (241)所说，国王在暗示哈姆雷特之死。

〔146〕 **这样……宁静**：原文"An hour of quiet thereby shall we see"，有不同的解释："Jennens: '*Thereby* seems to refer to the living monument, i. e. Hamlet who is to be murdered.' It might refer rather to the period of grace allowed by the *watch* specified in 285 〔'—Good Gertrude, set some watch over your son.'汉译(297)：'格蒂露哇，找人看顾你的儿子'〕"(Thompson and Taylor, 432)。Spencer (341)的解释与 Jennens 的解释相近："The King expects that Hamlet's death, which he has plotted, will solve his anxieties. But he himself will soon find *quiet* in death."强调了"quiet"的戏剧反讽(dramatic irony)效果。汉译设法兼顾两种解释。**片刻**：原文"An hour"。在这里，"hour"解作"A short or limited space of time, more or less than an hour"(Little *et al.*, 927)；"Used somewhat indefinitely for a short or limited space of time, more or less than an hour"(*OED* 2. a)。因此"An hour"不译"一小时"而译"片刻"。

第 五 幕

第 二 场[1]

王宫中的一个大堂。

哈姆雷特与贺雷修上。

〔1〕 第五幕第二场，各版本的长度有别：Q2 版为 387 行；F 版为 358 行；Q1 版为 133 行。地点为王宫中的一个大堂（哈姆雷特在 154 行（Thompson and Taylor 版）称为"*the hall*"）。不过 Edwards，Hibbard，Jenkins，Thompson and Taylor 都没有地点说明。Barnet (130) 的地点为"*The castle*"；Craig (903)的地点为"*A Hall in the Castle*"；Wilson (123)的地点、场景为"*The hall of the castle*；*chairs of state*，*benches*，*tables*，*etc.*"交代得最为详细。剧情的时间紧接第五幕第一场。参看 Jenkins，394；Thompson and Taylor，433。汉译的场景大致采 Craig 版。演出时，导演可参考 Wilson 版，用各种道具布置舞台。

哈姆雷特　　好了，这是一样。现在是另一样。[2]
　　　　　　你是记得所有细节的，对不对？[3]
贺雷修　　殿下竟然问我记不记得？[4]
哈姆雷特　　告诉你，[5]我心中有莫名的挣扎，
　　　　　　叫我不能入睡。我觉得，[6]躺下来，　　5

---

〔2〕 **好了……另一样**：原文"So much for this, sir."Edwards (225)和 Thompson and Taylor (433) 指出，哈姆雷特和贺雷修一边谈话，一边走进舞台。原文的"sir"在英语比较常用，译成"先生" 或"仁兄"，会把哈姆雷特和贺雷修的距离拉远，因此以"好了"代替。Thompson and Taylor (433)对"sir"(1，4 行)的用法有这样的解释："Perhaps these usages denote a slight formality in Hamlet's tone (as of self-justification?). Or perhaps he is just urging Horatio to pay attention."在 1. 6. 23-24，哈姆雷特对贺雷修说："I have words to speak in thine ear will make thee dumb"。"this"可能指哈姆雷特对贺雷修所说的历险经过；"the other"指即将交代的下文。另一方面，"this"可以指哈姆雷特为国王携带的信；"the other"可以指哈姆雷特从同伴那里盗来的密函。Spencer (341)指出，两封信的内容大不相同，可见国王有多阴险。Hibbard (335)指出，哈姆雷特致贺雷修的信中，没有把所有秘密说出来，现在乃详加交代："Hamlet and Horatio are already deep in conversation as they come on, with the Prince about to reveal all that he did not put in his letter to his friend."(Hibbard, 335)。汉译故意像原文那样，不说明哈姆雷特的确切意思。

〔3〕 **你是记得所有细节的，对不对?**：原文"You do remember all the circumstance?""circumstance"＝"details"(Edwards, 225)；"Shakespeare often uses this form where we use the plural"(Thompson and Taylor, 433)。

〔4〕 **殿下竟然问我记不记得?**：言下之意是："我怎会不记得?"Thompson and Taylor (433)的解释是："i. e. how could I forget it?"

〔5〕 **告诉你**：原文"Sir"。这里不译"先生"，而按 Thompson and Taylor (433)的解释("Or perhaps he is just urging Horatio to pay attention.")翻译。

〔6〕 **我觉得**：Q2 版为"my thought"；F 版为"Methought"。汉译以 F 版为准。

比造反者戴着脚镣还糟。[7] 冲动地——[8]
该受表扬啊，这冲动——要知道，
率性而行有时候对我们有利，[9]
老谋深算反而会徒劳——由此，[10]
我们悟出，[11]木材尽管砍得粗，[12] 10

---

〔7〕 **比造反者戴着脚镣还糟**：原文"Worse than the mutines in the bilboes"="i. e. worse than mutineers in shackles are supposed to do. The word *the* is used to denote notoriety (Abbott 92), to show that this is a recognized example of human discomfort at its worst. *Mutine*, also found in *K. John* 2. 1. 378, was an older word than *mutineer*, for which *OED*'s first citation is *Tempest* 3. 2. 34. A third variant, *mutiner*, appears in *Coriolanus* 1. 1. 248. A *bilbo* is 'a long iron bar, furnished with sliding shackles to confine the ankles of prisoners, and a lock by which to fix one end of the bar to the floor or ground' (*OED*)" (Hibbard, 335)。"bilboes"="fetters; Shakespeare uses Q2's'bilbo' (singlular) twice in *MW* [*The Merry Wives of Windsor*] to mean a sword (1. 1. 149, 3. 5. 106). Both were named after Bilbao in Spain, whence various iron artefacts were imported"(Thompson and Taylor, 433)。

〔8〕 **冲动地**：原文"Rashly"="on a sudden impulse"(Hibbard, 335)；"'rash' (etc.) in Shakespeare means as often 'hasty','sudden' as it does 'unconsidered' or 'ill-advised'. The sense here is of a sudden, impulsive act without forethought" (Edwards, 225)。"Having described his action as *rash* (hasty or impulsive), Hamlet breaks off to reflect on *rashness* before resuming his story again at 12"(Thompson and Taylor, 433-34)。

〔9〕 **率性而行**：原文"indiscretion"。"Hamlet seems to mean an action committed without premeditation (rather than a careless one)"(Thompson and Taylor, 434)。

〔10〕 **要知道，/……徒劳(7-9)**：原文"let us know/Our indiscretion sometime serves us well/When our deep plots do fall"。哈姆雷特就"冲动"一语发表自己的见解。"let us know"="'that is, take notice and remember' (Johnson)"(Jenkins, 394)。**徒劳**：Q2版原文为"fall"；F版为"pall"。"pall"="grow flat and stale, like wine that has gone off"(Edwards, 225)；"lose force, falter"(Jenkins, 394)；"become ineffectual" (Hibbard, 335)。*Antony and Cleopatra*, 2. 7. 81 有类似的用法："I'll never follow thy palled fortunes more."汉译以F版为准。

〔11〕 **悟出**：Q2原文"learn"，意思与F原文"teach"相同(Edwards, 225; Jenkins, 394; Thompson and Taylor, 434)。

〔12〕 **砍得粗**：原文"Rough-hew"="fashion or shape crudely or carelessly (the metaphor is from cutting timber coarsely, without smoothing or finishing it)" (Thompson and Taylor, 434)。

自有神明为结局定夺。[13]

贺雷修 那当然。

哈姆雷特 从船舱中起来，

围巾般披着水手袍，[14]黑暗之中，

摸索着找寻他们，[15]而得偿所愿；

偷来他们的公文，[16]最后，[17]返回 15

自己的卧室，惊慌之中忘记了

礼仪，擅自把那堂皇密封的[18]

训令拆开……[19]贺雷修哇，里面

竟包藏着国王的祸心，明确的命令，

命令中编排各种理由，都密切 20

关乎丹麦的安全、英格兰的安全：

我活着，哈哈，是害人虫是妖怪——[20]

---

〔13〕 **自有……定夺**：原文"There's a divinity that shapes our ends"。"Hamlet attributes a seemingly chance circumstance (his sleeplessness) to divine purpose" (Thompson and Taylor, 434)。下文"There is special providence in the fall of a sparrow"(Thompson and Taylor, 5.1.197-98)意思相近。"ends"="(1) purposes; (2) destinations"(Thompson and Taylor, 434);"our purposes and their final outcomes" (Hibbard, 335)。

〔14〕 **水手袍**：原文"sea-gown"。Hibbard (336):"Defined by Cotgrave in 1611 as 'a coarse, high-collared and short-sleeved gown, reaching down to the mid-leg', a *sea-gown* was, according to Dampier, writing in 1699, a sailor's 'covering in the night' (*OED sea sb.* 18j)."

〔15〕 **他们**：指罗森坎兹和格登斯腾。

〔16〕 **偷来**：原文"fingered"。"stole (*OED v.* 4). Compare *3 Henry VI* 5.1.43-4, 'But whiles he thought to steal the single ten,/The king was slily fingered from the deck.'"(Hibbard, 336)。

〔17〕 **最后**：原文"in fine"="in conclusion"(Thompson and Taylor, 434)。

〔18〕 **堂皇**：原文"grand",有嘲讽意味(Spencer, 342)。

〔19〕 **训令**：原文"commission",即3.3.3的"commission"("训令")和3.4.200的"letters sealed"(汉译3.4.203的"密函")。

〔20〕 **是害人虫是妖怪**：原文"such bugs and goblins in my life"="i.e. such a mass of trumped up dangers and threats consequent on my being alive"(Hibbard, 336)。

阅毕训令，[21]耽误一刻都不行——
不，斧头要马上磨利，不能等！——
我的头要马上砍下来。[22]

贺雷修 这怎么可能？ 25

哈姆雷特 这就是训令；[23]你可以慢慢细看。
好，你要听我说，我接着怎么做吗？[24]

贺雷修 请殿下赐告。

哈姆雷特 四面八方是坏蛋阴谋的罗网，[25]
我还没有为脑筋念开场白， 30
脑筋已经演戏了。[26] 我坐下来，
草拟了另一训令，字体端正——[27]
以前，我曾像政治人物那样，

---

〔21〕 **阅毕训令**：原文"on the supervise"。"supervise"＝"looking over, reading"（Thompson and Taylor, 435）。

〔22〕 **贺雷修哇……我的头要马上砍下来（18-25）**：原文"Horatio... My head should be struck off."哈姆雷特一边引述国王的密函，一边加入自己的意见，话说得不太有条理。在这里，莎士比亚有意反映哈姆雷特情绪激动。

〔23〕 **这就是训令**：原文"Here's the commission"。哈姆雷特说这话时，大概会把密函递给贺雷修。

〔24〕 **好，你要听我说，我接着怎么做吗？**：原文"But wilt thou hear now how I did proceed?""But"在这里用来加强语气，不译"但是"（参看郑易里、曹诚修，188，"but"，11）。

〔25〕 **坏蛋阴谋**：Q2版和F版原文都是"villains"。但是出于格律和意象考虑（也就是说，这里宜用抽象意象），许多编者（Craig, 904; Edwards, 226; Jenkins, 395; Spencer, 189; Wilson, 124）都改为"villainies"。Barnet (131), Hibbard (336), Thompson and Taylor (435)仍采Q2版和F版。汉译以"villainies"为准。

〔26〕 **我还没有……演戏了（30-31）**：Q2原文"Or I could make a prologue to my brains/They had begun the play."意思是：我还没有决定怎么做，我的脑筋已经运作了。"Or"，F作"ere"。Thompson and Taylor (435)指出，哈姆雷特视自己与脑筋各自为政。**还没有**：原文"Or"＝"an older form of 'ere'＝before"（Thompson and Taylor, 435）。**开场白**：原文为"prologue"，如 *Romeo and Juliet* 里面的开场白。"make a prologue"＝"provide an outline of the forthcoming action (as, for example, the Prologue to *RJ* [*Romeo and Juliet*] does)"。Hibbard (336-37) 指出，看了这段话，读者会觉得，莎士比亚在自述创作过程：首先"粗略砍出"（"rough-hewn"）大纲，然后让脑筋自由运作，行其不得不行，止其不得不止。

〔27〕 **字体端正**：原文"fair"＝"in a clerkly hand"（Jenkins, 395）。

认为下等人字体才端正，努力
忘掉所学；[28]可是呀，在那一刻， 35
端正字体却为我效劳——要知道[29]
我大概写什么吗？

贺雷修 请殿下赐告。

哈姆雷特 那是国王对英王的庄严恳求，[30]
由于英格兰为其忠诚的纳贡国，
由于两者的友谊发旺如棕树，[31] 40
由于和平应该长戴小麦冠冕，[32]

---

〔28〕 **以前，我曾像政治人物那样，/ 认为下等人字体才端正，努力/忘掉所学(33-35)**：Thompson and Taylor 原文"I once did hold it as our statists do 〔Jenkins 加"，"〕/ A baseness to write fair 〔Jenkins 加"，"〕 and laboured much/How to forget that learning"。哈姆雷特这句话的意思是：以前，我跟政治人物一样，认为下等人的字体才会端正，于是努力忘记自己所学到的端正字体。**政治人物**：原文"statists"＝"statesmen"(Thompson and Taylor，436)；"politicians，men of affairs"(Jenkins，396)。

〔29〕 **端正字体却为我效劳**：原文"It did me yeoman's service"。"yeoman's service"＝"the service of a faithful attendant"(Thompson and Taylor，436)；"(earliest instance of the phrase cited by *OED*)"(Hibbard，337)；"(the kind of admirably loyal and reliable military service which an English yeoman rendered to his feudal lord)"(Spencer，343)。哈姆雷特的意思是：他草拟另一训令时，发觉端正的字体很管用，像忠实的侍从一样为他服务。英语有"to do yeoman's service for"("为……效忠〔效劳〕"，郑易里、曹诚修，1606)，"yeoman('s) service"("(一旦有事时的)切实援助〔效劳〕"，郑易里、曹诚修，1606)的说法。

〔30〕 Thompson and Taylor (436)指出，在这段台词(Thompson and Taylor 原文和译文 38-47 行)中，哈姆雷特在戏拟公文所用的官腔。**恳求**：原文"conjuration"＝"formal request"(Thompson and Taylor，436)；"solemn entreaty"(Edwards，227)。

〔31〕 **发旺如棕树**：原文"like the palm might flourish"，源出《圣经・诗篇》第九十二篇第十二节："The righteous shall flourish like the palm tree：he shall grow like a cedar in Lebanon."("义人要发旺如棕树，/ 生长如黎巴嫩的香柏树。"英文引文出自 Authorized King James Version，586；汉译引自《圣经》和合本，622)。

〔32〕 **由于和平应该长戴小麦冠冕**：原文"As peace should still her wheaten garland wear"。"still"＝"always (i. e. continue to—with implicit threat of war)"(Thompson and Taylor，436)。"wheaten garland"＝"a traditional symbol of the prosperity fostered by peace"(Thompson and Taylor，436)，是和平的标志。

他们的友好只隔着一个逗号，[33]
还有许多呀，难以消化的鱿鱼，[34]
要对方阅毕知悉密函的内容后
迅速行事，不必再斟酌参详，[35] 45
马上把带信的两个使者处死，
不容忏悔赎罪。[36]

贺雷修 怎么封印呢？

哈姆雷特 哦，就连这一步也有天意：[37]
我的钱包里有父王的御玺——[38]
跟丹麦的国玺一模一样——[39] 50

---

〔33〕 **他们的友好只隔着一个逗号**：原文"And stand a comma 'tween their amities"，有不同的诠释。Edwards (227)认为，逗号是话语中最短的停顿，因此这句话的意思是：丹麦和英格兰应该至为亲近。Hibbard (337)，Spencer (343)，Wilson (242-43)则认为哈姆雷特的话有反讽意味：丹麦和英格兰的友好(和约)短暂，不能持久，很快就再度鏖战了。有关"comma"的详细讨论，参看 Jenkins，557-58 的详注。

〔34〕 **难以消化的鱿鱼**：F 原文"'as'es (Assis) of great charge"。Q2 原文"'as', sir, of great charge"。"Punning on (1) the *as* clauses of great import, and (2) asses with great loads"(Jenkins, 396)。汉译以 F 为准，但不用驴子意象，而用鱿鱼意象，设法译原文的双关语效果："鱿鱼"与"由于"谐音，译"as"；"难以消化"有"沉重"之意，与"great loads"所指相近。

〔35〕 **迅速……参详**：原文"Without debatement further more or less"。"debatement... less" = "further debate (Hamlet continues to parody 'official' language)"(Thompson and Taylor, 436)。

〔36〕 **不容忏悔赎罪**：原文"Not shriving time allowed"。Thompson and Taylor (436-37)指出，这句与原文 1.5.76-79，3.3.73-96 呼应。在前一段，哈姆雷特父亲诉说自己突然被杀害，没有时间忏悔赎罪。在这两段文字中，哈姆雷特决定不杀克罗狄奥斯，因为当时克罗狄奥斯如果在忏悔，就有机会上天堂，不会进地狱。

〔37〕 **哦，就连这一步也有天意**：原文"Why，〔Thompson and Taylor 版没有逗号；引文以 Jenkins 版为准〕 even in that was heaven ordinant. ""ordinant"="controlling, ordaining events"(Thompson and Taylor, 437)；"in control, ready with directions"(Hibbard, 338)。

〔38〕 **父王的御玺**：原文"my father's signet"。"signet"="small seal in the form of a signet-ring"(Thompson and Taylor, 437)。

〔39〕 **跟丹麦的国玺一模一样**：原文"Which was the model of that Danish seal"。**丹麦的国玺**：原文"Danish seal"，指国王盖在训令上面的国玺。**一模一样**：原文"likeness, copy (not necessarily a smaller version, as is implied by modern usage)"(Thompson and Taylor, 437)。

仿原来的训令把文件折起来，[40]
签了名，[41]用火漆封印，稳妥地放好，
假文件无人得知。[42] 然后是第二天的
海上厮杀；接着发生的事情，
你已经知道了。 55

贺雷修 格登斯腾跟罗森坎兹就这样去啦。[43]

哈姆雷特 老兄啊，是他们甘心干这一勾当的。[44]
不会叫我不安。他们的灭亡
由他们的钻营献媚导致。[45]
劲敌杀得性起时，[46]下人卷进[47] 60

---

〔40〕 **文件**：原文"writ"＝"written document"(Thompson and Taylor，437)。

〔41〕 **签了名**：Q2 版原文为"Subscribe"；F 版原文为"Subscribed"("Subscrib'd")。汉译以 F 版为准。指哈姆雷特冒克罗狄奥斯签名。

〔42〕 **假文件**：原文"changeling"＝"substitution. The term was used for a child substituted by fairies for one they steal，like the changeling boy in *MND* [*Midsummer Night's Dream*] 2.1.120"(Thompson and Taylor，437)。

〔43〕 **格登斯腾……去啦**：原文"So Guildenstern and Rosencrantz go to't"。"go to't"＝"i. e. go to their deaths"(Thompson and Taylor，437)。Hibbard (338)指出，*The Two Gentlemen of Verona*，4.4.3-5 有同样的用法："one that I saved from drowning，when three or four of his blind brothers and sisters went to it"。

〔44〕 **老兄啊……勾当的**：原文"Why，man，they did make love to this employment."此句只在 F 版出现，Q2 版没有此句。Edwards (227)认为是莎士比亚的重要增订。Barnet (132)，Craig (904)，Edwards (227)，Hibbard (338)，Jenkins (397)，Spencer (190)，Wilson (125)都采 F 版。Thompson and Taylor (437)指出，加了这句，哈姆雷特对贺雷修在上文所说("格登斯腾跟罗森坎兹就这样去啦")的反应就有不同的诠释：哈姆雷特觉得贺雷修在向他发问甚至对他批评。哈姆雷特说这句话，是用计除掉格登斯腾和罗森坎兹后为自己的行动辩护。Jenkins (397)指出，仅就剧情，观众不能断定，格登斯腾和罗森坎兹是否知道国王密函的内容；不过两人显然甘愿当国王的鹰犬。哈姆雷特则认定两人甘愿坏事做尽(参看 3.4.203-208)。

〔45〕 **他们的钻营献媚**：原文"their own insinuation"＝"their own act of winding their way in，ingratiating themselves"(Thompson and Taylor，437)。

〔46〕 **劲敌**：原文"mighty opposites"。Thompson and Taylor (438)指出，哈姆雷特认为自己是国王的对手。

〔47〕 **下人**：原文"baser nature"＝"i. e. man of inferior rank and breeding"(Hibbard，338)。

剑锋致命的刺戳之间[48]
是自履险境。

贺雷修 哎呀,这样的国王!

哈姆雷特 你不觉得我现在必须行动吗?[49]
这个人,杀我父王,淫我母亲,
再插队妨碍我当选国王的希望,[50] 65
抛出钓钩要钓走我本人的性命,
而且这样狡诈。[51] 这样出手报仇,
不是对得起良知吗?[52] 让这块人性
溃疡散布成更大的祸患,岂不是[53]
罪过行为?[54] 70

---

〔48〕 **劲敌杀得性起〔……〕剑锋致命的刺戳(60-61)**:原文"the pass and fell incensed〔念 incensèd〕 points/Of mighty opposites."Edwards(228)的解释为:"Hendiadys and transferred epithet. The fell (deadly) pass of the sword-points of incensed opposites (opponents)."

〔49〕 **你不觉得……必须行动吗?**:原文"Does it not, think thee, stand me now upon?"此句有不同的解释,各编者的意见并不一致。参看 Edwards, 228; Hibbard, 338; Jenkins, 397; Spencer, 344; Wilson, 243。"Don't you think I am now under an obligation?"(Thompson and Taylor, 438)。"stand me...upon"="put an obligation on me"(Jenkins, 397)。汉译大致以 Thompson and Taylor 和 Jenkins 为准。

〔50〕 **再插队……希望**:原文"Popped in between the'election and my hopes"。**希望**:指继承王位的希望。Jenkins (397-98)指出,在第一幕第二场,剧情没有显示,哈姆雷特希望成为国王,也没有显示克罗狄奥斯以不光彩的行径操纵选举。

〔51〕 **而且这样狡诈**:原文"And with such cozenage.""cozenage"="(1) trickery, deception (2) use of the word *cousin* in talking to me. Compare *Richard III* 4.4.222, 'Cousins, indeed; and by their uncle cozened'"(Hibbard, 339)。

〔52〕 **这样……良知吗?(67-68)**:原文"Is't not perfect conscience/To quit him with this arm?"Q2 版在"Is't not perfect conscience"之后缺去 F 版的十三行。Jenkins (398)认为 Q2 缺去这十三行不可解,可能是意外错漏。汉译按 F 版译出(直到"别做声——谁来啦?"("Peace, who comes here?"))。

〔53〕 **人性/溃疡(68-69)**:原文"canker of our nature"="a cancerous growth in humankind"(Edwards, 228)。"canker"="spreading ulcerous sore (*OED sb.* 1)"(Hibbard, 339);"a spreading sore—and thus a corruption inherent in our 'nature', rather than (as Schmidt) a grub preying on it"(Jenkins, 398)。汉译以 Hibbard, Jenkins 为准。

〔54〕 **罪过行为**:原文"be damned"。Spencer (344)的解释是:"act sinfully"。

贺雷修 英格兰那边，很快就会传来
消息，说那边发生了什么事情。

哈姆雷特 的确会很快。目前我还有时间。
人的一生长不过说一声“一”。[55]
不过，好贺雷修哇，刚才对雷厄提斯 75
失仪，我现在感到非常抱歉。
我的复仇行动，反映了他的相同
处境。[56] 我应该想到他的优点。[57]
不过哀痛间，他这么凶，[58]也的确
叫我怒不可遏。[59]

贺雷修 别做声——谁来啦？ 80

---

〔55〕 **人的一生……说一声“一”**：原文“And a man's life's no more than to say ‘one’.”大多数编者认为此句指人生短促。Wilson (243)却有不同的看法：“This, which is passed over in silence by edd., refers I think to the single thrust of a rapier; cf. *Rom.* [*Romeo and Juliet*] 2.4.23 ‘one, two, and the third in your bosom,’ and below 5.2.278 ‘One!’”。Hibbard (339)的解释与 Edwards (228), Jenkins (398)相近，并征引其他莎剧为证：“i. e. a man's life is no longer than the time it takes to say ‘one’. Compare *Dream* [*A Midsummer Night's Dream*] 5.1.298-301, ‘No die, but an ace, for him; for he is but one.-Less than an ace, man; for he is dead; he is nothing.’ See also ‘Man (Life) is but a figure of one’ (Dent O50.1).”Spencer (345)引述了两种解释，没有肯定哪一种正确。汉译以 Hibbard 的解释为准。

〔56〕 **我的……处境(77-78)**：原文“For by the image of my cause I see/The portraiture of his.”意思是：哈姆雷特父亲被杀；跟雷厄提斯父亲被杀相近。不过 Edwards (229)认为，克罗狄奥斯谋杀哈姆雷特父亲，与哈姆雷特杀死雷厄提斯父亲不能相提并论。原文“For”是“因为”的意思；在地道汉语的口语里，因果关系有时可以借文意交代，不必用太多“因为”、“所以”这类字眼。

〔57〕 **我应该想到他的优点**：原文“I'll count his favours”。Hibbard (339)的解释是：“take note of, think about, his favourable characteristics (*OED favour sb.* 8)”。“count”是 F 版(Craig, 904 相同)；Jenkins (398)据 Rowe [*The Works of Mr. William Shakespear*, ed. Nicholas Rowe, 6 vols., 1709]作“court”。Barnet (132), Edwards (229), Spencer (191), Wilson (126)作“court”。汉译以 F 版为准。如以“I'll court his favours”为原文，则可译为“我得跟他友好些”。“favours”=“friendship”(Spencer, 345)。

〔58〕 **这么凶**：原文“bravery”=“bravado, ostentatious defiance (*OED* 1)”(Hibbard, 339)；“bravado, flamboyance. See v. i. 244-50, 278-9”(Jenkins, 398)。

〔59〕 **怒不可遏**：原文“a tow'ring passion”：“(earliest instance of this phrase cited by *OED—towering ppl. a.* 4)”(Hibbard, 339)。

朝臣奥斯力上。[60]

奥斯力　　热烈欢迎殿下重返丹麦。
哈姆雷特　在下多谢了，先生。〔旁白，对贺雷修〕认识这只水苍蝇吗？[61]
贺雷修　　〔旁白〕不认识，殿下。
哈姆雷特　〔旁白〕不认识他，你的处境就更幸福；认识他呢，是罪过。他有许多田地，而且肥沃。一头畜生，只要成为许多畜生的主人，他的牛栏就可以跟国王的餐桌并列。[62] 他是只红嘴乌鸦，[63] 不过，正如我所说，有大幅大幅的烂泥。[64]　　85
奥斯力　　好殿下呀，要是殿下愿意拨冗，陛下有一言命　　90

〔60〕在 Q1 版里，演出说明只是"*Enter a Courtier*"。不过按其后的剧情，大多数编者都加上"Osric"这一名字：Thompson and Taylor（438）："*Enter* [OSRIC], *a courtier.*"。Craig（904）："*Enter* OSRIC."Edwards（229）："*Enter young* OSRIC"。Hibbard（339）："*Enter young Osric*, [*taking off his hat*]"。各版本中，以 Wilson（126）的演出说明最为详细："*Osric, a diminutive and fantastical courtier, enters the hall, wearing a winged doublet and a hat of latest fashion*"。最初在 Q2 版出现时，"Osric"为"Ostricke"。莎士比亚本来可能要拼成"Ostrick"，以配合剧中所提到的各种鸟儿（"Ostrick"近 *ostrich*（鸵鸟））。参看 Spencer，345。Thompson and Taylor（438）指出，奥斯力的作用是为戏剧提供笑料，成为哈姆雷特嘲讽的对象。

〔61〕**水苍蝇**：原文"water-fly"，也可译作"水飞虫"、"水蚊子"，意为肤浅、啰唆、多事、浮夸的人。参看 Thompson and Taylor，439；Spencer，345。Hibbard（340）认为指蜻蜓。Jenkins（558）引述 Johnson："'A water-fly skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler'（Johnson)."Thompson and Taylor（439）指出，*Troilus and Cressida* 中，忒尔西忒斯（Thersites）用同一词羞辱帕特洛克罗斯（Patroclus）："'how the poor world is pestered with such water-flies!'（5.1.33-4)."

〔62〕**只要……并列（87-88）**：原文"Let a beast be lord of beasts and his crib shall stand at the king's mess."意思是：只要人有钱，即使像头畜生，仍会获国王款待。

〔63〕**红嘴乌鸦**：原文"chough"，经训练后可以模仿人类说话。有的编者把"chough"解作"chuff"＝rustic（如 Jenkins，399）。不过 Thompson and Taylor（439）对这一解释有保留。Hibbard（340）则认为哈姆雷特先用第一义，再用第二义。

〔64〕**正如……烂泥**：原文："as I say, spacious in the possession of dirt." Thompson and Taylor（439）指出，在第五幕第一场，哈姆雷特曾谈到这主题，现在拿来嘲讽奥斯力。"spacious... dirt"＝"possessing large tracts of land"（Thompson and Taylor，439）。

微臣转告殿下。

哈姆雷特 大人，[65]我会全神贯注，洗耳恭听。你的帽子该用得其所呀；[66]帽子是戴在头上的。[67]

奥斯力 谢谢殿下提醒；这里很热。

哈姆雷特 不，你听我说，[68]这里很冷啊——吹的是北风。 95

奥斯力 是呀，殿下，的确有点冷。[69]

哈姆雷特 我个人又觉得，就我的体质而言，这里十分潮湿闷热。[70]

奥斯力 殿下，的确可以说：闷热极了——怎么一个闷热呢，微臣就说不出了。殿下，陛下命微臣奉 100 告殿下，他下了重注打赌，认为殿下会赢。殿下，情形是这样的——

哈姆雷特 可以把帽子戴上啦。[71]

---

〔65〕 **大人**：原文“sir”，为 Q2 版；F 版删去；有挖苦的意思，故译“大人”。

〔66〕 **你的……其所呀(92-93)**：F 版原文为“Put your bonnet to his right use”；Q2 版没有“put”。“bonnet”，是“(男用)无边苏格兰圆帽”(郑易里、曹诚修，152)。不过汉译在剧中不宜细分，否则哈姆雷特会显得啰唆。

〔67〕 **帽子是戴在头上的**：原文“'tis for the head.”。奥斯力见了哈姆雷特，大概脱了帽子表示致敬(Thompson and Taylor, 439)，却遭哈姆雷特奚落。

〔68〕 **你听我说**：原文“believe me”。不译“相信我”，因为哈姆雷特是王子，不必跟奥斯力这么客气；所以译成较能显示王子权威的“你听我说”。

〔69〕 **是呀，殿下，的确有点冷**：原文“It is indifferent cold, my lord, indeed.”“indifferent”＝“somewhat”(Thompson and Taylor, 440)。

〔70〕 **我个人……闷热(97-98)**：Q2 版原文“But yet methinks it is very sully and hot, or my complexion—”；F 版为“Methinks it is very sultry and hot for my complexion.”Barnet (133), Craig (904), Edwards (229), Hibbard (341), Spencer (192), Wilson (126)都采 F 版(Wilson 版的标点与其他各版的标点稍有不同：“But yet, methinks, it is very sultry and hot for my complexion.”)。汉译采 F 版，虽然 Spencer (346)认为 Q2 版也说得通。“潮湿闷热”，F 版原文为“sultry and hot”；Q2 版为“sully and hot”。Thompson and Taylor (440)认为“sully”与剧情不配合。“complexion”＝“constitution (*OED sb.* 2)”(Hibbard, 341)。

〔71〕 **可以把帽子戴上啦**：原文“I beseech you remember.”＝“i. e. to put your hat on (as at *LLL* [*Love's Labour's Lost*] 5. 1. 90-2：'I do beseech thee, remember thy courtesy：I beseech thee, apparel thy head'). Hamlet presumably points or gestures towards the hat”(Thompson and Taylor, 440)。“remember”＝“the polite formula, which Hamlet completes with a gesture, is *remember your courtesy*, i. e. put your hat on again (*OED v.* 1d)”(Hibbard, 341)。

〔以手势示意，叫奥斯力把帽子戴上。〕[72]

奥斯力　谢谢殿下——脱下来会舒服些，真的。殿下，
雷厄提斯刚进了宫中——微臣可以向殿下保 105
证，他绝对是位君子，[73]卓越非凡，优点数不
尽，[74]为人十分随和，容易相与，[75]而且一表
人才。说句公道话，[76]他是君子风度的榜样
跟典范。[77] 你会发觉，凡是君子钦羡的德行，
都全部为他一人所囊括。[78] 110

哈姆雷特　大人，他经你这样描述，仍然无损分毫，[79]虽
然我知道，这样开列清单会叫记忆目眩，再也

---

〔72〕 **以手势……戴上(演出说明)**：原文"*signing to him to put on his hat*"，为Jenkins版(400)演出说明。奥斯力脱了帽子向哈姆雷特表示敬意，现在要再度戴上才合礼仪。

〔73〕 **绝对是位君子**：原文"an absolute gentleman"。"absolute"＝"complete, perfect"(Thompson and Taylor, 440)；"flawless"(Jenkins, 400)。为了配合原文的强调语气，这里不译"十全十美的君子"或"完美无瑕的君子"。

〔74〕 **卓越非凡，优点数不尽(106-107)**：原文"full of most excellent differences"。"differences" ＝ "distinguishing qualities" (Thompson and Taylor, 440)。"distinguishing"，直译是"使人显得突出或与众不同的"。这里的汉译，大单位对大单位，是大幅度离心翻译，读者再也找不到字字对等或小单位对等了。

〔75〕 **为人十分随和，容易相与**：原文"of very soft society"。"soft society"＝"agreeable company"(Thompson and Taylor, 440)。

〔76〕 **说句公道话**：原文Q3版是"feelingly"；未经改正的Q2版是"sellingly"(改正后是"fellingly")。"feelingly"＝"with discrimination, justly, as at *Meas.* [*Measure for Measure*] I, ii, 34; *Tw. N.* [*Twelfth Night*] II. iii. 149"(Jenkins, 400). Wilson (245)采Q2版的"sellingly"，并引述莎士比亚作品中类似的用法为佐证。Jenkins (400)不赞成Wilson的论点。汉译以Jenkins说法为准。

〔77〕 **榜样跟典范(108-109)**：原文"card or calendar"："model or paradigm. Two words for the same thing. A *card* is literally a chart, a *calendar* a register or directory" (Jenkins, 400)。

〔78〕 **凡是君子……一人所囊括(109-110)**：原文"continent of what part a gentleman would see"＝"container or possessor of whatever quality a gentleman might wish to see. *Continent* also carries on the geographical metaphor in *card*, so that *part* can also mean 'region'"(Thompson and Taylor, 440-41)。

〔79〕 **他经你这样描述，仍然无损分毫**：原文"his definement suffers no perdition in you"＝"his definition or description suffers no loss by your words"(Thompson and Taylor, 441)。"perdition"＝"in the literal sense, loss"(Jenkins, 400)。

算不清。[80] 虽然如此,就他迅疾的航行而言,
你描述之船仍在偏航,[81]没有别的了。不过,
要表扬得恰如其分,该说他是个大气魄的人, 115
货真价实;[82]贯注其中的精神,珍贵罕见。[83]
要把他形容得确切,[84]你要说:跟他相似的,
只有他在镜中的影像;[85]别的人,不管是谁,
要踵武其后,就徒然沦为他的影子罢了。[86]

奥斯力 殿下说得再好没有了。 120

---

〔80〕 **这样开列清单会叫记忆目眩,再也数不清(112-13)**:原文"to divide him inventorially would dazzle th'arithmetic of memory"。"divide him inventorially"="list all his qualities separately (as in an inventory or financial account)"(Thompson and Taylor, 441);"list his accomplishments one by one (earliest instance of *inventorially* cited by *OED*)"(Hibbard, 367)。"dazzle",Q2(未改正版)为"dosie [dozy]",改正版为"dazzie"; Edwards (230)和 Jenkins (401)为"dozy"="make dizzy. Kittredge restored this quite common variant of 'dizzy' in 1939"(Edwards, 230);"bewilder, stupefy"(Jenkins, 401)。Hibbard (367)拼"dizzy"(Appendix A)。Thompson and Taylor (441)拼"dazzle"。

〔81〕 **你描述之船仍在偏航(113-14)**:原文"and yet but yaw neither, in respect of his quick sail"="and yet manage nothing better than an erratic course by comparison with his rapid sailing. The idea appears to be that Laertes, like a racing yacht, takes one course after another to demonstrate his versatility, so that it becomes impossible to keep up with him"(Hibbard, 367). "yaw"="deviate, fail to steer a straight course (not elsewhere in Shakespeare)"。"neither"="and nothing else (Abbott, 128)"(Hibbard, 367)。

〔82〕 **大气魄的人**:原文"a soul of great article"。"great article"="significant matter or importance (continuing the language of the inventory)"(Thompson and Taylor, 441)。"article"="theme; matter for an inventory"(Jenkins, 401)。原文是上文"清单"意象的延续。

〔83〕 **珍贵罕见**:原文"dearth and rareness"。"dearth"="dearness (a synonym for *rareness*)"(Thompson and Taylor, 441)。

〔84〕 **要把他形容得确切(116-17)**:原文"to make true diction"="to speak truly"(Thompson and Taylor, 441)。

〔85〕 **跟他相似的……镜中的影像(117-18)**:原文"his semblable is his mirror"="i. e. the only thing that really resembles him is his own image in a looking-glass (*OED* *semblable* sb. 2)"(Hibbard, 367)。

〔86〕 **影子**:原文"umbrage"="shadow"(Thompson and Taylor, 441)。

哈姆雷特	这点跟我们有什么相干呢?[87] 大人。何必把 这位君子包裹在我们混浊的口气里呢?	
奥斯力	殿下的意思是?[88]	
贺雷修	话语说得简单点,不是更容易明白吗? 殿下。 你肯定做得到的。[89]	125
哈姆雷特	点出这位君子的大名,是什么原因呢?[90]	
奥斯力	殿下指雷厄提斯吗?[91]	
贺雷修	他的钱包已经空无一物了——他的金石良言 全部花光了。	
哈姆雷特	就是指他呀,大人。	130

---

[87] **跟我们……相干呢?**: 原文"concernancy",在莎士比亚全集里只出现了一次,大概是莎士比亚所铸的新词。参看 Hibbard, 368; Thompson and Taylor, 441。

[88] **殿下的意思是?**: 原文"Sir?"。不译"先生",而译"殿下",是因为汉语在说话中途突然改变称呼较罕见。Thompson and Taylor (441)指出,Q2 版的"Sir"之后没有问号;Thompson and Taylor 和 Jenkins 用问号,可能因为奥斯力见哈姆雷特戏拟他的说话语调而感到惊讶,或者不明所以。汉译以 Thompson and Taylor 和 Jenkins 为准。

[89] **话语说得简单点……你肯定做得到的(124-25)**: 原文"Is't not possible to understand in another tongue? You will do't, sir, really."贺雷修这句话有不同的诠释。有的编者认为贺雷修对奥斯力说:"别人(哈姆雷特)用你自己的语调说话,你就听不懂吗?"有的编者认为贺雷修是对哈姆雷特说话,劝他说得直接简单点,奥斯力才会明白。Hibbard (368)引 Johnson:"might not all this be understood in plainer language"。Edwards (230-31)则说:"Paradoxically, Horatio's interjection is more obscure than the ridiculous colloquy which he interrupts. Some think he asks Osric if he can't understand his own jargon when another person speaks it. Perhaps it is an appeal to start again in a simpler language. 'You will to't' may mean (to Osric) 'You will get there eventually.'"关于这点,Jenkins (559-60)的详注有深入的讨论,可参看。**做得到的**: Q2c 原文是"do't (doo't)"; Q2u 原文是"too't"; Jenkins (402)是"to't"; Thompson and Taylor (442)是"do't";Craig (905)是"do't"; Barnet (134), Edwards (230), Hibbard (368), Jenkins (402), Spencer (193)都采"to't"。汉译以 Thompson and Taylor 版为准。

[90] **点出……是什么原因呢?**: 原文"What imports the nomination of this gentleman?"="what is the significance of naming (Hamlet continues to use a pretentious style)"(Thompson and Taylor, 442)。"nomination"="naming (*OED* 1). Compare *LLL* [*Love's Labour's Lost*] 4. 3. 128-9, 'the nomination of the party writing'"(Hibbard, 368)。

[91] **殿下指雷厄提斯吗?**: 原文"Of Laertes?"Q2 版没有问号,不过许多编者都用问号,如 Barnet, 134; Craig, 905; Edwards, 231; Jenkins, 402; Spencer, 193; Wilson, 127。汉译也用问号。

奥斯力　　微臣晓得,殿下不会不知道——

哈姆雷特　　但愿你真的这样想,[92]大人。不过,老实说,就算你真的这样想,对于我,也不是什么光彩的事。[93] 怎么啦,大人?

奥斯力　　殿下不会不知道,雷厄提斯的强项是什么吧? 135

哈姆雷特　　我倒不敢说知道,不然就等于拿自己跟他的强项较量。不过,要知道别人的强项,首先要有自知之明。[94]

奥斯力　　殿下,微臣的意思,是指雷厄提斯使用刀剑的武艺。根据他的剑术教练评估,[95]他是无人 140

---

〔92〕 **但愿……这样想:** 原文"I would you did"。Thompson and Taylor (442)的解释是:"'I wish this were truly your opinion (though you are unqualified to hold it)' (RP)"。RP=Richard Proudfoot, private communication。

〔93〕 **也不是……光彩的事(133-34):** 原文"it would not much approve me"。"approve"="commend me, be to my credit"(Hibbard, 368);"advantage, commend (i. e. it wouldn't do me any good?)"(Thompson and Taylor, 442)。"not much approve me",指奥斯力的看法无足轻重(Jenkins, 402);"i. e. it would be little to my credit to have such a testimony from you"(Edwards, 231)。

〔94〕 **我倒不敢……自知之明(136-38):** 原文"I dare not confess that, lest I should compare with him in excellence. But to know a man well were to know himself." Jenkins (402)的解释是:"Implying that only the excellent can appreciate excellence and that only through self-knowledge can a man thoroughly know another. The first proposition, however, does not entail the second, which exceeds it. Hence *but*." Edwards (231)的解释也差不多:"This is not meant to have much meaning. The tenor is that for Hamlet to admit Laertes' excellence would be to claim that excellence for himself, since to *know* such excellence you would need to be able to *perform* such excellence."Spencer (347) 的解释是:哈姆雷特认为,要有资格评估雷厄提斯的强项,自己必须先有同样的强项。Wilson (246)的解释相近:"An elaboration of Matth. vii. 1 'Judge not, that ye be not judged.' Verity quotes Browne, *Religio Medici*, ii. 4 'No man can judge another, because no man knows himself.'"

〔95〕 **他的剑术教练:** 原文"them in his meed"="them in his pay. Osric is probably thinking of Laertes' fencing masters"(Hibbard, 368)。"in his meed"="in his service (*meed*, reward, pay)"(Jenkins, 402);"Osric seems to mean 'in the estimation of those who know his merit', though some editors take *in his meed* to mean 'in his pay', i. e. his retainers, or perhaps his fencing-masters"(Thompson and Taylor, 443)。"meed"="merit (probably, but the word is difficult)"(Spencer, 348)。Thompson and Taylor 和 Spencer 都不敢肯定他们的解释是否正确。汉译以 Hibbard, Jenkins 为准。

可及。[96]

哈姆雷特 他用哪一种兵器?

奥斯力 长剑跟匕首。[97]

哈姆雷特 那是两种兵器了。[98] 不过也不要紧了。

奥斯力 殿下,皇上以六匹阿拉伯名马跟雷厄提斯打 145
赌;[99]雷厄提斯的下赌之注,[100]据微臣所知,

---

[96] Thompson and Taylor(442-43)原文 122-26 行:"I dare not confess... he's unfellowed"("我倒不敢说知道……无人可及"),F 版全部删去,却在 121 行"You are not ignorant of what excellence Laertes is"之后加上"at his weapon",变成"You are not ignorant of what excellence Laertes is at his weapon"。Hibbard (341)所据为 F 版。不过 Barnet (134-35), Craig (905), Jenkins (402), Spencer (193), Thompson and Taylor (442-43),Wilson (128)都采 Q2 版。Edwards (230-31)则以方括号标出 F 版所无的部分(100-25 行),指出 F 版大量删削,是为了加速高潮的来临(参看 Edwards, 230)。

[97] **长剑跟匕首**:原文"Rapier and dagger"。说得准确点,"rapier"是"(旧时决斗用的)轻巧细长的剑"(郑易里、曹诚修,1148)。Jenkins (402)指出,这两种武器约流行于 1600 年,取代了剑(sword)和圆盾(buckler),不过很快又被其他武器所取代。决斗时,斗士左手持匕首,用来拨开对手的长剑;右手持长剑,用来向对手进攻。

[98] **那是两种兵器了**:原文"That's two of his weapons"。Wilson (246)指出,哈姆雷特说这话是跟奥斯力抠字眼,因为他的问题是"他用哪一种兵器"("What's his weapon?");奥斯力却说了两种。不过 Wilson 指出,奥斯力的答复并没有错,因为哈姆雷特的问题的真正意思是:"What style of fence does he follow?"("他学的是哪一种剑术?")。有关莎士比亚时期决斗所用的兵器,详见 Jenkins, 402; Thompson and Taylor, 443; Wilson, 246, 250-52。

[99] **阿拉伯名马**:原文"Barbary horses"。"Barbary"="Arabian"(Thompson and Taylor, 443)。这种良马以僄疾著称,詹姆士一世时期开始在英国育种(Edwards, 231)。

[100] **下赌之注**:Q2 版原文"impawned";F 版原文"impon'd"。Barnet (135), Jenkins (403), Spencer (193), Thompson and Taylor (443), Wilson (128)都采 Q2 版;Edwards (231)采 Q2 版,但指出 F 版自有可取之处:"(F's spelling 'impon'd', may indicate pronunciation)"。Hibbard (341)采 F 版(拼"imponed"),提出的理由充分而可信:"**imponed** So reads F (*impon'd*). Q2 reads *impawned* (*impaund*), which most editors adopt because, unlike *imponed*, it is a word used elsewhere by Shakespeare (*I Henry IV* 4. 3. 108; *Henry V* 1. 2. 21; *Winter's Tale* 1. 2. 436), as well as by others. Meaning 'pawned', or 'pledged', *impawned* has nothing about it that would justify Hamlet's drawing attention to it, as he does at line 127. *Imponed* is another matter. *OED* can cite no other use of it in the sense of *staked*, *wagered*. It looks very much like an 'inkhorn term' coined directly from the Latin *imponere*, 'to pile on, to lay on', as in Virgil's *imponere Pelio Ossam* (compare 5. 1. 242-4), and would appeal to Osric's taste for the affected."因此汉译采 F 版的"impon'd"。不过原文是动词,汉译是名词词组,用了翻译移位中的类别移位(class-shift)。

	是六把法国长剑和匕首，加上附属的物品，像腰带、系剑皮带等等。[101] 其中三条装载之带装饰得实在叫人着迷，[102]跟剑柄的装饰十分配合，[103]制造得非常精致，匠心无处不在。	150
哈姆雷特	你说的装载之带是什么意思？	
贺雷修	我早已知道，你需要书页旁边的注释来启蒙才会明白的了。[104]	
奥斯力	殿下，装载之带就是系剑皮带。[105]	
哈姆雷特	要是我们能够在两边腰胯携带大炮，“装载”一词也许比较恰当些。既然还没有携带大炮，暂时用“系剑皮带”一词吧。也不要紧了；继续说吧。六匹阿拉伯名马赌六把法国剑加上附属的物品跟三条匠心无处不在的装载之带——那是法国赌注对丹麦赌注哇。[106] 用你的话说，为什么是这样的下赌之注呢？[107]	155 160

---

[101] **腰带、系剑皮带**：原文“girdle, hanger”。“hanger”＝系剑皮带，用来把剑或剑鞘系在腰带上。参看 Jenkins (403)和 Spencer (448)的解释。

[102] **装载之带**：原文“carriages”，是“hangers”的意思，是奥斯力矫揉的说法。莎士比亚故意塑造一个学究型角色。Hibbard (342)的诠释最可信，也与莎士比亚所塑造的奥斯力这一角色吻合：“**carriages** a fashionable word for *hangers* (as Osric explains at line 121). *OED carriage* 30a, citing no other instance, suggests that this use was an affected one. More affectation follows.”汉译也设法译出同样效果。原文“carriages”又可指“炮架”，因此下文哈姆雷特提到“大炮”。

[103] **配合**：原文“responsive to”＝“matching or in keeping with”(Thompson and Taylor, 443)。

[104] **书页旁边的注释**：原文“margin”。在莎士比亚时期，注释往往在正文的旁边。贺雷修在这里讽刺奥斯力的话过于矫揉造作，哈姆雷特无法听得懂。参看 Thompson and Taylor, 443; Jenkins, 403。

[105] **装载之带**：Q2 原文为“carriage”；F 原文为“carriages”。F 版较能配合上下文意。

[106] **那是法国赌注对丹麦赌注哇**：原文“that's the French bet against the Danish.”Jenkins (403)指出，雷厄提斯法国化后，打赌时以法国物品为赌注对丹麦本国物品。

[107] **用你的话说……下赌之注呢？(160-61)**：Q2 原文“Why, is this all you call it?”F 原文“Why is this ‘imponed’ [F 版拼‘impon'd’], as you call it?”(Hibbard, 342)。汉译以 F 版为准。

奥斯力　　殿下，皇上这样打赌：在殿下跟雷厄提斯比试的十二个回合中，他击中殿下的次数，跟殿下击中他的次数相比，不会超过三次。国王所赌，是十二比九。[108] 要是殿下回答俯允，[109] 比试会立刻展开。　165

哈姆雷特　　要是我的回答是不，又怎么样呢？[110]

奥斯力　　殿下，微臣的意思是，殿下愿意亲自跟雷厄提斯比试吗？

哈姆雷特　　大人，我会在这个大厅里走动。只要国王陛下不介意，这正是我做运动的时候。[111] 要是这位先生愿意，而国王的计划没有改变，要是能力许可，我会为他赢得这场决斗的；[112]输了，也只会丢自己的脸，并且多吃几剑。[113]　170

奥斯力　　微臣就这样回复皇上，好吗？　175

---

[108] **殿下，皇上……十二比九(162-65)**：原文"The King, sir, hath laid, sir, that in a dozen passes between yourself and him he shall not exceed you three hits. He hath laid on twelve for nine." 这两句的确切意思，历代学者，包括约翰逊(Samuel Johnson)都没有定论。Hibbard (342)认为莎士比亚本身写得不清楚。不过大意是：国王故意低贬哈姆雷特，以激将法激他跟雷厄提斯比试。参看 Edwards, 232; Jenkins, 404, 561-65; Hibbard, 342; Spencer, 348-49; Thompson and Taylor, 444。原文用两个"sir"，反映奥斯力如何啰唆，对王子说话时极力奉承。

[109] **回答俯允**：原文"vouchsafe the answer"有两种解释：(一)接受挑战；(二)回答。奥斯力所指是第一义；在下文中，哈姆雷特却故意用第二义。

[110] **回答是不**：原文"answer no"。哈姆雷特故意用"vouchsafe the answer"的第二种解释回答奥斯力。

[111] **做运动的时候**：原文"breathing time"。"time for exercise. Cf. *All's W*[*ell That Ends Well*]. I. ii. 17, 'sick For breathing and exploit'; *Per*[*icles*]. II. iii. 101" (Jenkins, 404)。

[112] **要是能力许可，我会为他赢得这场决斗的(172-73)**：原文"I will win for him an I can"。"an"="if"(Thompson and Taylor, 445)。

[113] **多吃几剑**：原文"the odd hits"。指 153 行的"十二比九"中雷厄提斯多击哈姆雷特的三剑("三次")。"i. e. the three hits Laertes makes on Hamlet over and above those Hamlet makes on him"(Hibbard, 343)；"the extra three he will have suffered (see ll. 163-4)"(Jenkins, 404)；"any hits I may make (despite losing the match)" (Thompson and Taylor, 445)。汉译以 Hibbard 和 Jenkins 为准。

哈姆雷特 大人，就这样回复吧；至于回复得如何天花乱坠，[114]就悉随尊意好了。

奥斯力 微臣尽自己所能为殿下效劳。[115]

哈姆雷特 为大人自己，为大人自己效劳。[116]〔奥斯力下〕[117]

他说得好，矜自己所能。他不自矜，谁的口会为他矜呢？[118] 180

贺雷修 这只凤头麦鸡，头上戴着蛋壳溜走了。[119]

---

〔114〕 **至于回复得如何天花乱坠（176-77）**：原文"after what flourish" = "in whatever elaborate style"（Thompson and Taylor, 445）。

〔115〕 **微臣……效劳**：原文为"I commend my duty to your lordship. "是临别的客套话。"commend"有两种意思："(1) submit to your kind regard (Osric's meaning) (2) praise (the meaning Hamlet gives it)"（Hibbard, 343）。下文把"尽"字扭曲为"自矜"的"矜"字，设法译原文的双关。

〔116〕 **为大人自己……自己效劳**：Q2 版原文"Yours"；F 版原文"Yours, yours"。汉译以 F 版为准，因为重复同一字是哈姆雷特的说话习惯。2. 2. 189 (Thompson and Taylor, 251)的"Words, words, words"，是哈姆雷特喜欢重复话语的另一例。

〔117〕 **奥斯力下（演出说明）**：原文"*Exit Osric.*"这一演出说明，在 Thompson and Taylor 版(445)放在"Yours. 'A does well to commend it himself. "("他说得好，矜自己所能。")。在 Jenkins 版(404)放在"A does well to commend it himself [...]"之前。汉译以 Jenkins 版为准。

〔118〕 **他说得好……为他矜呢？（180-81）**：原文"'A does well to commend it himself. / There are no tongues else for's turn. ""'A"是"He"的意思；"for's"是"for his"的意思。Wilson (248)这样解释原文"*He does well to commend it etc.*"："A quibble on Osric's 'I commend my duty,' i. e. I present my respects (a polite leave-taking). Ham. , taking 'duty' as 'bow, obeisance' and 'commend' as 'praise,' says in effect 'He does well to praise his ridiculous bowing and scraping himself; no one else would. '"为了译出双关效果，汉译在语义上略有调整。

〔119〕 **这只……溜走了**：原文"This lapwing runs away with the shell on his head. "是英谚。Wilson (248)指出，奥斯力此刻大概戴上了帽子。因此哈姆雷特把帽子比作"壳"。同时又指出，奥斯力是朝中新贵，"'new-hatched, unfledged' courtiers (1. 3. 65)"，就像凤头麦鸡，孵出不久，就急于到处奔跑炫耀。Hibbard (343)和 Jenkins (405)的诠释也相近。**"凤头麦鸡"**：原文是"lapwing"，属鸻科(plover)，学名 *Vanellus vanellus*，冠细长而上弯，叫声尖锐，鼓翼飞时起落无常，是东半球的鸟，在欧洲最为常见。参看 Flexner *et al.*, 1083。

哈姆雷特 他啜奶前对奶头也是这样有礼的。[120] 他呀，只学来这样的时髦话；[121]同时，跟人家来往惯了，[122]采集了某种多泡沫的空谈，[123]结果能 185
够在久经考验的有识之士面前，完全蒙混过关。[124] 像他这样的一群，[125]还多着呢，而且还得到败坏的世界宠爱。不过，向他们吹一下

---

[120] **他啜奶前对奶头也是这样有礼的**：Thompson and Taylor (446)版采 Q2 版，原文为"'A did so, sir, with his dug before 'a sucked it."Jenkins (405)采 F 版，原文为"A did comply with his dug before a sucked it."汉译以 Jenkins 版为准。"comply with" ="pay courtesies to"(Jenkins, 405)。

[121] **只学来这样的时髦话**：原文"only got the tune of the time"。"got the tune of the time"="i. e. picked up the jargon that is in fashion"(Hibbard, 343)。

[122] **跟人家来往惯了(184-85)**：Q2 原文"out of an habit of encounter"。Jenkins (405)的解释是："from habitual intercourse"；Spencer (350)的解释是："by practice in having constant conversational contact with other gallants."Thompson and Taylor (446)的解释是："from frequent social encounters"。Hibbard (343)采 F 版原文"outward habit of encounter"，并这样解释："exterior show of politeness when meeting another (*OED encounter sb.* 3)"。汉译以 Jenkins 和 Spencer 的解释为准。有关两版的优劣，参看 Jenkins (405)的讨论。

[123] **多泡沫的空谈**：原文"yeasty collection"="frothy insubstantial assortment (of fashionable tricks of speech and behaviour)"(Hibbard, 343)；"accumulation of froth, i. e. of 'fashionable prattle' (Johnson)"(Jenkins, 405)。

[124] **结果……蒙混过关(185-87)**：Hibbard (344)和 Jenkins (405)原文(据 Sir Thomas Hanmer, *The Works of Shakespear*, 1744, vol. 6; William Warburton, *The Works of Shakespear*. The Genuine Text... with... Notes by Mr. Pope and Mr. [William] Warburton), 1747, vol. 8)："which carries them through and through the most fanned and winnowed opinions"="i. e. brings them safely through any trials they may face when in the society of men whose opinions have been tested and proved reliable. Compare *Troilus* 1. 3. 26-9, 'Distinction with a broad and powerful fan, / Puffing at all, winnows the light away, / And what hath mass and matter by itself / Lies rich in virtue and unminglèd.' The metaphor in both cases derives from the process of separating the wheat from the chaff. F's *fond* can be explained as a misreading of the spelling *fand*, for *fanned*, which is to be found in Q1 of *Dream* [*A Midsummer Night's Dream*] 3. 2. 142, 'Fand with the Easterne winde'"(Hibbard, 343-44)。在 Q2，"fanned"作"profane"。汉译以 Hibbard 和 Jenkins 版为准。

[125] **一群**：Q2 版原文为"breede [breed]"；F 版原文为"Beauy [bevy]"。F 版更能呼应上文的"lapwing"("凤头麦鸡")意象，因此汉译以 F 版为准。

试试看，[126]泡沫就会爆破而哑口无言了。[127]

一名贵族上

贵族	殿下，国王陛下刚才派年轻的朝臣奥斯力问候	190
	殿下。奥斯力回报说，殿下在大厅里恭候陛	
	下。陛下派在下来探询，[128]殿下仍乐意跟雷	
	厄提斯比试呢，还是要把比试延迟。	
哈姆雷特	我的初衷并没有改变，仍然遵从国王陛下的意	
	旨。只要陛下宣告，他已经准备妥当，我也就	195
	准备妥当了。不管是现在还是其他任何时间，	
	只要我有目前的能力就行了。	
贵族	国王陛下、王后娘娘，还有其他所有的人也快	
	下来了。	
哈姆雷特	欢迎他们光临。[129]	200
贵族	王后娘娘要殿下比试前，对雷厄提斯稍微表示	
	善意。	

---

[126] **不过……试试看(188-89)**：原文"and do but blow them to their trial"。"and do"="yet do (*OED conj*. 7b)"(Hibbard, 344)。"trial"，F版作"tryalls [trials]"。

[127] **泡沫……哑口无言了**：原文"the bubbles are out"。大多数编者(如Jenkins, 405；Spencer, 350)只指出泡沫爆破这层意思；Hibbard (344)认为有两重意思："(1) the bubbles burst (2) the impostors are at a loss for words. Compare *All's Well* 3. 6. 5, where the Second Lord says of Parolles, 'On my life, my lord, a bubble'; and *Coriolanus* 5. 3. 40-42, 'Like a dull actor now / I have forgot my part and I am out, / Even to a full disgrace.'"汉译设法译出两重意思。

[128] **陛下……探询**：原文"He sends to know"。Wilson (249)有这样的按语："Apparently Osric had not been able to 're-deliver' Ham. to the 'effect' he intended (v. ll. 179-81)."因为在上文，哈姆雷特已经吩咐奥斯力回禀国王，说他乐意跟雷厄提斯比试。

[129] **欢迎他们光临**：原文"In happy time"="At an opportune moment. A polite formula of welcome. Cf. *All's W*. V. i. 6, *Oth*. III. i. 29, etc."(Jenkins, 406)。由于是客气的套语，不译"来得正好"或"来得正合时"。

哈姆雷特　她这样指示很好。[130]　〔贵族下。〕

贺雷修　殿下,你会输的。[131]

哈姆雷特　我不会输的。他去了法国以后,我一直在练　205
习。[132] 加上他让的几招,[133]我会赢的。你不
会知道我的心是怎样的忐忑不安——不过也
不要紧了。[134]

贺雷修　殿下——[135]

---

〔130〕 **她这样指示很好:** 原文"She well instructs me."自上文演出说明"一名贵族上"(原文"*Enter a Lord.*")到"她这样指示很好〔贵族下〕"(原文"She well instructs me. [*Exit Lord.*]")的一段文字,只有 Q2 版收录,在 F 版删去。Hibbard (368)引述 Wilson,认为 F 版删削恰当;不过 Craig (905), Edwards (233), Jenkins (405-406), Spencer (195), Thompson and Taylor (446-47), Wilson (129-30)都采 Q2 版。Hibbard (368)的论点值得参考:"Even Dover Wilson admits that the excision of these lines, which serve no useful purpose and require an extra speaking actor, is 'a definite improvement'"(Hibbard, 368). Thompson and Taylor (446)引述了 Hibbard 的论点后,继续指出:"But apart from giving notice of the approach of the royal party, they do contain the Queen's message to Hamlet (see 184-5n.). They were included in the Folio-based version at the Globe in 2000, though Hamlet's subsequent apology to Laertes was abbreviated."

〔131〕 **你会输的:** Q2 版原文"You will lose";F 版原文"You will lose this wager"。F 版加入"this wager",是因为上述一段删去了;为了交代剧情,要加入"this wager"。不过 Jenkins (406)解释 F 版加入"this wager"的原因时,指出"this wager"不合逻辑:"F's addition of *this wager* appears to have been necessitated by the cut of ll. 192-204. (Cf. l. 135, F *at his weapon.*) Strictly, it is the King who will lose the wager and Hamlet the match. But cf. l. 249."

〔132〕 **我一直在练习(205-206):** 原文"I have been in continual practice."哈姆雷特的说法与国王在 Spencer 版 4.7.101-104 所说吻合;不过,在 Spencer 版 2.2.296-97,哈姆雷特告诉罗森坎兹和格登斯腾,他已经"forgone all custom of exercises"。参看 Spencer, 351。

〔133〕 **加上他让的几招:** 原文"at the odds"="i. e. given that the odds [as specified at 146-50] are advantageous to me"(Thompson and Taylor, 447)。参看 Jenkins 163-64 行的"不会超过三次"("shall not exceed you three hits")。

〔134〕 **我的心……忐忑不安:** 原文"how ill all's here about my heart"。Jenkins (406)指出,*Richard III* 有类似的说法:"By a divine instinct men's minds mistrust Ensuing danger' (*R3* II. iii. 42-3)."

〔135〕 **殿下:** 原文"Nay, good my lord—"。这句是贺雷修劝阻哈姆雷特与雷厄提斯比试的话,言下之意是:殿下,你感到忐忑不安,反而是好事。原文不宜直译为"不,我的好殿下"或"不,好,我的殿下"。演贺雷修的演员,说"殿下"一词时,加强语气,显得有点惶急,英文原文的言外之意就可以充分表达了。译"殿下,这反而是好事呀",大致传递了贺雷修的意思,不过这样一来,原文的言外之意就变成言"内"之言了。

哈姆雷特	这种忐忑也真傻，不过大概也足以叫女人感到不安的。	210
贺雷修	要是殿下感到不舒服，就顺从这种感觉吧。我可以说，殿下还没有准备好，[136]请他们不要来。	
哈姆雷特	千万不要这样。[137] 我们不吃迷信这一套。[138]麻雀之死也由天定。[139] 时辰如果是现在，[140]就不会是将来；如果不是将来，就会是现在；如	215

---

[136] **准备好**：原文"fit"="ready (*OED a.* 5)"(Hibbard, 344)。

[137] **千万不要这样**：原文"Not a whit"="not at all"(Thompson and Taylor, 448)。为了照顾语气的衔接，这里不译"一点也不"。

[138] **不吃迷信这一套**：原文"defy augury"。"不吃"，原文"defy"，直译是"蔑视"。Hibbard (344)指出，defy = reject (*OED v.*[1] 5)。*King John* 3. 4. 23 有类似的说法："No, I defy all counsel, all redress"。"迷信"，原文"augury"，狭义指凭鸟的飞翔预测休咎；这里泛指迷信。参看 Thompson and Taylor, 448。

[139] **麻雀之死也由天定(214-15)**：原文"There is special providence in the fall of a sparrow."一般可译作"麻雀之死也有定数"；不过莎剧的背景是基督教社会，因此上帝或上主的意思要保留。基督教徒不说"冥冥中自有定数"一类教外人士所说的话，因为在他们的心目中，既然有上帝(上主或天主)，就不再有"冥冥"这回事("冥冥"变成了"明明"、"昭昭")；一切都由上帝(天道或圣道)安排。这一意念源自《圣经·马太福音》第十章第二十八—三十一节："And fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both soul and body in hell. Are not two sparrows sold for a farthing? And one of them shall not light on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore; ye are of more value than many sparrows."("那杀身体、不能杀灵魂的，不要怕他们；唯有能把身体和灵魂都灭在地狱里的，正要怕他。两个麻雀不是卖一分银子吗？若是你们的父不许，一个也不能掉在地上；就是你们的头发也都被数过了。所以，不要惧怕，你们比许多麻雀还贵重！")(和合本)。Jenkins (407)指出，伊丽莎白时代的人相信，宇宙万物整个体系以至个别事情的发生，都由上帝决定。

[140] **时辰如果是现在**：Q2 原文"If it be"；Q1 和 F 原文"If it be now"。汉译以 Q1 和 F 为准。**时辰**：指死亡或死亡的时辰。Thompson and Taylor (448)指出，*King Henry IV*, *Part 2* 3. 2. 233-7 有类似的说法："we owe God a death... and't be my destiny, so; and't be not, so...he that dies this year is quit for the next."

果不是现在，将来还会来。有准备，就万事大吉。[141] 既然没有谁知道，离世后会抛下什么，早点离开又何妨？[142] 别再说了。[143]

有人抬上桌子。小号手、鼓手和拿着椅垫、钝头剑、匕首的军士上。国王、王后、雷厄提斯、

---

[141] **有准备，就万事大吉(217-18)**：原文"The readiness is all."意思是，最重要的是有预备。这一意念出自《圣经·马太福音》第二十四章第四十四节："Therefore be ye also ready [...]"（"所以，你们也要预备〔……〕"(和合本)）。此外参看《圣经·路加福音》第十二章第四十节。Hibbard (344) 有这样的评语："The importance of being ready to face death at any moment had been central to the teaching of the Church for centuries. See, for instance, Chaucer's 'The Pardoner's Tale', 683-4, 'Beth redy for to mete him [Death] evermore. / Thus taughte me my dame, I sey na-more.'"

[142] **既然……又何妨？(218-19)**：Q2 版原文为"since no man of aught he leaves knows (of ought he leaues, knowes) what is't to leave betimes."F 版原文为"since no man has aught of what he leaves (ha's ought of what he leaues)"。这句的解释言人人殊，至今未有定论。Q2 版的大意是：人死后，就不知道世界此后的情形；那么，早死又何妨呢？F 版的大意是：人死后，生命(或世界)就不再是他的了；那么，早死又何妨呢？汉译综合各版的解释，大致以 Q2 版为准。有关详细讨论，参看 Barnet, 137; Craig, 905; Edwards, 234; Hibbard, 344; Jenkins, 407, 565-66; Spencer, 351-53; Thompson and Taylor, 448。

[143] **别再说了**：原文"Let be."这句的解释，各编者也不一致。Edwards (234)的解释是："Do no try to alter the course of things."不过所有的解释中，以 Thompson and Taylor (448)的解释最可信："leave it alone; say no more."Hibbard (345)引 *OED* 支持 Thompson and Taylor 的说法："i.e. say no more (*OED let v.* [1] 20c)"。有关其他解释，参看 Jenkins, 407; Spencer, 352。

〔奥斯力〕、所有朝中群臣〔上〕。[144]

国王 哈姆雷特，过来，握握这只手。 220

〔握着雷厄提斯的手递给哈姆雷特。〕

哈姆雷特 〔握着雷厄提斯的手。〕[145]

先生，请原谅我。我得罪你了。[146]

你是君子，就请你原谅吧。

这些显贵都知道，[147]谅你也听说过，

---

[144] 演出说明中，Q2 有"*Cushions*"（椅垫），大概表示群臣也会观赏哈姆雷特与雷厄提斯的比试。桌子用来放 244 行（Thompson and Taylor 版）的"stoups of wine"。舞台也可以摆设椅子或宝座，供国王和王后就座。F2 版以"*Gauntlets*"（"击剑用的长手套"）代替"daggers"（"匕首"），大概是风气使然，同时也便于交换兵器（参看 Thompson and Taylor 版 285 行："In scuffling they change rapiers."）。Q2 版和 F 版的出场人物都漏去 Osric（奥斯力），不过在 236 行国王向他说话；在 243 行，他本人也发言；因此该加入演出说明中。**小号手**：原文"trumpets"，在这里解作"trumpeters"（Edwards, 234），因此译"小号手"。**鼓手**：原文"drums"，Edwards (234)解作"drummers"，因此译"鼓手"。**所有朝中群臣**：原文"all the state"，指宫廷所有的其他群臣。Hibbard (345)的解释是："nobility, court (*OED* sb. 26a)"。Spencer (352)则认为指"courtly attendants"。导演可视需要而加以调整。在 18、19 世纪的演出中，群臣包括 Marcellus, Barnardo, Francisco。演 Francisco 的其后担任国王的"cup-bearer"（宫廷筵席的上酒人）。参看 Thompson and Taylor, 448。Hibbard (345)也指出，F 版以"gauntlets"代替 Q2 版的"daggers"；不过同时指出："Unfortunately, no corresponding change was made in the dialogue at line 110, where all three of the earliest texts call for 'Rapier and dagger' 〔Thompson and Taylor 版 128 行〕."此外参看 Edwards, 234; Jenkins, 407; Wilson, 250-52。

[145] **握着雷厄提斯的手**：按 Edwards (234)的演出说明（"*Hamlet takes Laertes by the hand*"）加入。此外参看 Thompson and Taylor (449)有关两人握手动作的说明："The King takes Laertes' hand and places it in Hamlet's. Laertes and Hamlet shake hands, either here, or possibly not until 221 ('I am satisfied in nature'), but Laertes may let go of Hamlet's hand at 224 (*I stand aloof*)."

[146] **先生，请原谅我。我得罪你了**：原文"Give me your pardon, sir. I have done you wrong"。此行和以下的 18 行（至"伤了兄弟"（原文"And hurt my brother"））在这里出现，有的编者（如 Johnson, Edwards, 235）认为不恰当，叫哈姆雷特显得虚伪；有的编者则认为恰当，是莎士比亚的匠心所在。有关讨论，参看 Jenkins, 566-68; Wilson, 252。

[147] **这些显贵**：原文"This presence"。"presence"＝"assembly (*OED sb.* 3)"(Hibbard, 345)；"august and royal assembly"(Jenkins, 408)。

我怎样遭严重的精神错乱折磨。[148]
我的所作所为,[149]也许 225
粗暴地激起了你的孝心、自尊、
憎恶。[150] 我在此声明,我当时发了疯。
是哈姆雷特对不起雷厄提斯吗? 绝非哈姆雷特。
要是哈姆雷特失去了本性,[151]
在失去本性时真的得罪了雷厄提斯, 230
哈姆雷特就无辜,否认得罪过雷厄提斯。
那么,是谁得罪了雷厄提斯呢? 是哈姆雷特的
疯癫。
这样,哈姆雷特就属于蒙冤的一方——
他的疯癫跟可怜的他为敌。
先生,在诸位面前,[152] 235
我声明,我当时并没有恶意,
希望你宽宏大量,就此放过我,
算是我的箭射过了房子的另一边,

---

[148] **严重的精神错乱**: 原文"sore distraction"="serious mental derangement" (Thompson and Taylor, 449)。参看 3.1.5 (Thompson and Taylor 版): "**Rosencrantz** He does confess he feels himself distracted"。Hibbard (345)指出,"distraction"在这里有四个音节。

[149] **我的所作所为**: 原文"What I have done"。指引致雷厄提斯父亲和妹妹之死的行为。

[150] **憎恶**: 原文"exception"="disapproval, dislike (*OED sb.* 6b)" (Hibbard, 345); "dissatisfaction (*OED* cites this passage as a rare example)" (Thompson and Taylor, 449); "disapproval, sense of grievance (cf. 'take exception to'). Cf. *All's W.* I. ii. 38-40, 'his honour...knew...when Exception bid him speak'" (Jenkins, 408)。

[151] **要是哈姆雷特失去了本性**: 原文"If Hamlet from himself be ta'en away"。Thompson and Taylor (449)指出,4. 5. 85 对欧菲丽亚有类似的说法: "Divided from herself and her fair judgement"。

[152] **先生……面前**: 原文"Sir, in this audience",是 F 版,为 Q2 版所无。Jenkins (408)有以下按语: "Cairncross (*SQ* [*Shakespeare Quarterly*], IX, 587-8) supposes this part-line misplaced and would transfer it to l. 224, reading 'This presence knows, sir, and this audience'."

伤了兄弟。[153]

雷厄提斯 我的性情易相与，[154]
虽然在这件事上，直觉最应该[155] 240
催我复仇。不过我也有荣誉
要考虑，因此自有立场，不急于
和解；到深谙江湖规矩的前辈
高人援引先例，叫我的名声
无损为止才改变。在此之前， 245
你的友爱我会珍之重之，
不会辜负。

哈姆雷特 我欣然接受这好意；
在这场比试中，坦然像兄弟对待你。——
给我们钝头剑。

雷厄提斯 嘿，也给我一把。

哈姆雷特 雷厄提斯，我是钝头，做衬底，[156] 250
让你的剑术像星星，在漆黑之夜，
炯耀如火焰。

雷厄提斯 先生，你取笑我了。

哈姆雷特 不是取笑——我举手发誓。

国王 小伙子奥斯力，把剑给他们。好侄儿哈姆雷特，
打的是什么赌，清楚了吧？

哈姆雷特 十分清楚了，陛下。 255

---

[153] **兄弟**：原文"brother"，是 Q1 版；F 版为"Mother"。有的论者认为，"brother"暗含"brother-in-law"（内兄）的意思；不过 Spencer (352) 和 Thompson and Taylor (450)都对这一说法有保留。此外参看 Jenkins，408。

[154] **我的性情易相与**：原文"I am satisfied in nature"。"satisfied"不译"知足"或"满足"；因为这样译，对答就不衔接。

[155] **在这件事上，直觉**：原文"Whose motive in this case"。"Whose motive"＝"the impulse from which"(Thompson and Taylor，450)。

[156] **我是钝头，做衬底**：原文"I'll be your foil"＝"(a characteristic pun：'the gold-leaf used to set off the brightness of a gem' and 'a blunted sword')"(Spencer，353)。

	陛下把赌注下在较弱的一方了。[157]	
国王	朕并不担心。朕见过你们练剑;	
	众人说他比较强,[158]因此要让赛。	
雷厄提斯	这把剑太重,让我看看另一把。[159]	
哈姆雷特	这把很好。[160] 这些剑都同样长吗?	260
奥斯力	是的,殿上。	
国王	把酒壶跟酒放到那张桌子上。	
	要是第一、二招哈姆雷特胜,	
	又或者在第三回合拉成平手,[161]	
	就让所有雉堞的大炮轰鸣。	265
	国王会敬酒,贺哈姆雷特耐力	
	增加,[162]同时把合欢珍珠投进[163]	
	酒杯中。一连四个丹麦王所戴的	
	王冠,[164]也有一颗珍珠,却没有那么	

---

[157] **陛下……一方了**:原文"Your grace has laid the odds o'th' weaker side. "这句是哈姆雷特自谦之词。

[158] **众人说他比较强**:原文"better'd"="pronounced (by public opinion) to be the better"(Jenkins, 410),是 F 版;Q2 版是"better"。汉译以 F 版为准。

[159] **这把剑太重,让我看看另一把**:原文"This is too heavy, let me see another. "雷厄提斯以剑重为借口,挑并非钝头的利剑,准备用毒计杀害哈姆雷特。

[160] **这把很好**:原文"This likes me well. ""likes"="pleases"(Thompson and Taylor, 451)。这句直译是:"这把叫我喜欢";也可以译"这把我喜欢"。

[161] **又或者……平手**:原文"Or quit in answer of the third exchange"。假设哈姆雷特在第一、二回合输给雷厄提斯,到第三回合打成平手。

[162] **耐力/增加(266-67)**:原文"better breath"="enhanced vigour"(Jenkins, 410);"i. e. improved performance"(Thompson and Taylor, 452)。

[163] **合欢珍珠**:原文"union",为 F 版;Q2 版为"Onixe",而"Onixe"可能是"Vnice"的讹改;"Vnice"又是手稿"Vnio"或"Vnione"的误读。F 版能遥呼下文(Thompson and Taylor 版 310 行)的双关语"union"。参看 Thompson and Taylor, 452。"union"="'A pearl of large size, good quality, and great value, especially one which is supposed to occur singly' (*OED sb.* ²)"(Hibbard, 347)。把珍珠投进酒杯的做法,可以上溯至埃及女王克丽娥佩特拉。参看 Hibbard, 347。

[164] **所戴的/王冠(268-69)**:原文"Denmark's crown"。Spencer (354) 指出,国王大概指自己所戴的王冠。

名贵。——把杯子给我——[165]让铜鼓 270
轰鸣,传给喇叭听,喇叭再传给
外面的炮手,让大炮传给天穹,[166]天穹[167]
传给大地:"国王为哈姆雷特祝酒。"
开始吧。喇叭声响起。[168]
诸位裁判,[169]拭目观看了。

哈姆雷特	先生,来吧。	275
雷厄提斯	殿下,来吧。〔开始比试。〕[170]	
哈姆雷特	中了!	
雷厄提斯	没中!	
哈姆雷特	裁判,怎么样?[171]	
奥斯力	中了,的确中了。[172] 鼓声、喇叭声、炮声响起。	280
雷厄提斯	好,再来。	

---

〔165〕 **把杯子给我**:原文"give me the cups"。汉译前后的破折号按 Jenkins (410) 的论点而加。Jenkins 认为:"An order in parenthesis (as the usual punctuation does not make clear) for the cups to be placed by him in readiness."

〔166〕 **天穹**:原文"the heavens"。

〔167〕 **天穹**:Q2 版和 F 版原文都是"the heaven",也许是"the heavens"之讹,Q3 版"the heavens"较佳 。参看 Jenkins, 411。

〔168〕 **喇叭声响起**:原文"*Trumpets the while*"。这一演出说明的位置,在各版中不尽相同;汉译以 Hibbard (348)为准。此外参看 Thompson and Taylor (452)的 Q2 版。Edwards (237)把演出说明放在"诸位评判,拭目观看了"("And you the judges bear a wary eye.")之后。Jenkins (410)认为这演出说明是舛讹:"Q2's S. D. [stage direction] op. ll. 275-6 calling for trumpets now may be a book-keeper's misunderstanding."因此删去。不过比试开始时多个喇叭手吹响喇叭,会有戏剧效果,演出说明应该保留。

〔169〕 **诸位裁判**:原文"And you, the judges"。剧中只有奥斯力是裁判,其余裁判可能是宫廷中的群臣。

〔170〕 **开始比试(演出说明)**:原文"*They play*",是 F 版;Q2 版略去。

〔171〕 **裁判,怎么样?**:原文"Judgement?"哈姆雷特要裁判评说,可能直接对奥斯力说话。参看 Thompson and Taylor, 453。

〔172〕 **的确中了**:原文"a very palpable hit"。"palpable"="tangible, i. e. definite" (Thompson and Taylor, 453)。

国王　　等一下，给我酒。哈姆雷特，你的珍珠：[173]
　　　　祝你健康。鼓声、喇叭声、炮声响起。[174]
　　　　　　把酒杯递给他。
哈姆雷特　先放在那里；这回合完了再喝。
　　　　来吧。　〔两人继续比试。〕[175]
　　　　　又中了一招。[176] 还有话说吗？　285
雷厄提斯　是，中了一招。[177]
国王　　皇儿必胜。
王后　　　　他在流汗喘气了。[178]
　　　　嘿，哈姆雷特，用我的手绢儿抹抹额头——
　　　　哈姆雷特，母后喝了这杯酒，祝你好运。

---

[173] **你的珍珠**：原文"this pearl is thine"。Thompson and Taylor (453)指出，如果国王先饮酒，然后把珍珠放进杯中，就表示珍珠有毒。Spencer (354) 认为，国王把珍珠掉进杯中，并在珍珠溶解前浅尝杯中之酒。一般论者认为，珍珠就是国王所下之毒。Edwards (237)认为，国王饮酒祝哈姆雷特健康时，拿着"珍珠"；祝酒完毕，在鼓声、喇叭声、炮声中把"珍珠"(一片毒药)放进杯中。J. Dover Wilson 认为，剧本没有说明国王如何下毒(见 *What Happens in Hamlet*, 283)。Hibbard (348)也指出，观众无从得知，国王如何下毒，何时下毒。无论如何，观众在此要假设，国王大约于这一刻在酒中下毒。参看 Jenkins, 411。Wilson (133)的演出说明最详细；国王一边说话，一边把珍珠放进杯中："King. Stay, give me drink. [*a servant fills a cup*]/Hamlet, [*he holds up a jewel*], this pearl is thine. /Here's to thy health! [*he drinks and then seems to cast the pearl into the cup*]/Give him the cup."

[174] **鼓声、喇叭声、炮声响起(演出说明)**：原文"*Drum, trumpets sound, and shot goes off*"为 Edwards (237)的演出说明。Hibbard (348)的演出说明为"[*Drums and*] *Trumpets sound, and shot goes off*"。Jenkins (411)版为"Drums; trumpets; and shot goes off."

[175] **两人继续比试(演出说明)**：原文"*They play again*"，为 Jenkins(411)的演出说明。

[176] **又中了一招**：原文"another hit!"Jenkins (411) 指出，哈姆雷特第二次击中雷厄提斯，无须再庆祝。

[177] **是，中了一招**：原文"I do confess't."为 Q2 版；F 版为"A touch, a touch, I do confesse."汉译以 Q2 版为准。

[178] **流汗**：原文"fat"="sweaty; alternatively, out of condition"(Jenkins, 412)。此外参看 Jenkins, 568 69 详注("Longer Notes")。

哈姆雷特	谢谢娘亲。[179]	290
国王	格蒂露,别喝。[180]	
王后	对不起,陛下,我要喝。	
	举杯喝酒[181][,然后把酒杯递给哈姆雷特]。[182]	
国王	[旁白]是有毒的那杯呀!阻止不了了。	
哈姆雷特	娘亲,马上就喝,[183]现在还不敢喝。	
王后	来,让我抹掉你脸上的汗。	295
雷厄提斯	[旁白,对国王][184] 陛下,我现在就刺他。	
国王	[旁白,向雷厄提斯] 别刺。[185]	
雷厄提斯	[旁白][186] 凭良心说,我也不太愿意这样做。	
哈姆雷特	来吧,雷厄提斯,第三回合。你未尽 全力。攻击时,请尽量使出真功夫哇。	

---

[179] **谢谢娘亲**:原文"Good madam"。哈姆雷特说这句话,表示多谢娘亲。"Hamlet acknowledges the Queen's gesture"(Thompson and Taylor, 453)。"Good"是公式称呼,放在受称呼人物(通常地位较高)之前;通常只宜省略,不宜直译为"好"。

[180] **格蒂露,别喝**:原文"Gertrude, do not drink."Q1 版在国王制止格蒂露喝毒酒前有以下的演出说明:"*Shee drinkes*"("格蒂露把酒喝下")。在 18 世纪的许多演出中,格蒂露不说"陛下,我要喝"("I will, my lord"),而说"陛下,我已经喝了"("I have, my lord"),大概要格蒂露表示歉意,而不是故意违背国王的意思。参看 Thompson and Taylor, 454。

[181] **举杯喝酒(演出说明)**:原文"*She drinks*"。Q2 版和 F 版没有这一演出说明。汉译按 Jenkins (412)的演出说明加入。

[182] **然后……哈姆雷特(演出说明)**:原文"*and offers the cup to Hamlet*"。根据下文哈姆雷特的话("现在还不敢喝"("I dare not drink yet")),格蒂露举杯喝酒后,大概把酒杯递给哈姆雷特,叫他也喝。演出说明据 Jenkins (412), Hibbard (349)增补。

[183] **马上**:原文"By and by"="immediately"(Thompson and Taylor, 324)。

[184] **旁白,对国王**:原文"*Aside to King*",是 Thompson and Taylor (454)版。

[185] **别刺**:原文"I do not think't."就国王这句话,Spencer (355) 有这样的评语:"Perhaps this is almost a moment of despair in the King, though he retains his self-control as he waits for the Queen to show the effects of the poison."

[186] **旁白(演出说明)**:原文"*aside*"。这一演出说明为 Rowe 所加。参看 Thompson and Taylor, 454。

刚才恐怕你是在敷衍我罢了。[187] 300

雷厄提斯 你以为是这样吗？那我们再来。

〔两人继续比试。〕[188]

奥斯力 谁也没击中谁。[189]〔两人突然中止。〕[190]

雷厄提斯 〔突然出其不意〕[191]终于击中你了！[192]

〔雷厄提斯刺伤了哈姆雷特；然后，[193]〕在格斗中，两人抢了对方的剑。

---

〔187〕 **恐怕**：原文为"affear'd [afeard]"＝"afraid"(Thompson and Taylor，455)，是F版；Q2版为"sure"。Craig (906)，Edwards (238)，Hibbard (349)，Jenkins (412)，Spencer (199)，Wilson (134)都采F版；Barnet (140)，Thompson and Taylor (455)采Q2版。汉译以F版为准。

〔188〕 **两人继续比试(演出说明)**：原文"*They play.*"是F版。

〔189〕 **谁也没击中谁**：原文"Nothing neither way."此句意思不太明确。论者有不同的解释：(一)双方的剑可能纠缠在一起；(二)双方可能同时击中对方，因此谁也没胜谁；(三)双方都没有击中对方。参看Hibbard，349；Jenkins，412；Thompson and Taylor，455。汉译采第三种解释。

〔190〕 **二人突然中止(演出说明)**：原文"*they break off*"，是Wilson (134)的演出说明，可供导演和演员参考。

〔191〕 **突然出其不意(演出说明)**：原文"*suddenly*"，是Wilson (134)的演出说明，可供导演和演员参考。

〔192〕 **终于击中你了**：原文"Have at you now!"Edwards (238)指出，Q2(也就是说，莎士比亚的手稿)没有明确显示，作者要如何处理戏剧的高潮。F版的演出说明是："*In scuffling they change Rapiers.*"Q1版的演出说明为："*They catch one anothers Rapiers, and both are wounded, Laertes falles downe, the Queene falles* 〔Thompson and Taylor版为"falls"〕 *downe and dies.*"一般演出中，雷厄提斯在第四回合开始时，趁哈姆雷特还未准备好就向他攻击，用有毒而没有弄钝的剑刺伤哈姆雷特。哈姆雷特知道其中有阴谋，于是奋力向雷厄提斯进攻，把雷厄提斯的剑击落地上，拾起来才知道雷厄提斯所用并非钝头剑。在某些演出中，哈姆雷特把自己的练习剑交给雷厄提斯，然后再次比试，直到哈姆雷特刺伤雷厄提斯为止。Spencer (355)对演出说明有这样的解释：哈姆雷特被逼到一角，没有别的选择，只好抛下自己的剑，用手抓住对方的剑刃，把对方的剑夺了过来；对方别无他法，只好拾起对手刚才抛在地下的剑。于是，两人就等于"换了剑"("change rapiers.") Hibbard (349)指出，雷厄提斯说"Have at you now!"是提醒哈姆雷特；他所以这样做，是受了良心谴责。

〔193〕 **雷厄提斯刺伤了哈姆雷特；然后，(演出说明)**：原文"*Laertes wounds Hamlet; then,*"，按Jenkins (412)增补。

国王　　把他们拉开；[194]他们动了真火了。

哈姆雷特　　不，再来呀。[195]〔刺伤了雷厄提斯。〕〔王后倒下。〕[196]　　305

奥斯力　　哎哟，快点照顾王后——别再打了。[197]

贺雷修　　两个人都流血了。怎么样啦，[198]殿下？〔雷厄提斯倒下。〕[199]

奥斯力　　〔救护雷厄提斯〕[200]怎么啦，[201]雷厄提斯？

雷厄提斯　　哎呀，奥斯力，像鹌鹑自堕圈套了：[202]

---

〔194〕 **把他们拉开**：原文"Part them"。Spencer (355)指出，国王说这句话，是因为他看见哈姆雷特抢到了雷厄提斯的毒剑；为了救雷厄提斯，才命人把他们分开。可是，裁判未来得及把两人分开，哈姆雷特已经刺中了雷厄提斯。此外参看 Wilson, 257。

〔195〕 **再来呀**：原文"come againe [again]."为 Q2 和 F2 版；F1 版为"come, againe."

〔196〕 **刺伤了雷厄提斯。王后倒下(演出说明)**：原文"*He wounds Laertes. The Queen falls.*"为 Jenkins (412)的演出说明。

〔197〕 **别再打了**：原文"ho"。Thompson and Taylor (455) 认为"ho"是呼唤朝臣救王后之词。Hibbard (350), Jenkins (413), Spencer (355-56)都认为"ho"是奥斯力叫哈姆雷特和雷厄提斯停止比试之词。Jenkins (413)原文为："Look to the Queen there, ho!"Hibbard(350)的标点与 Jenkins (413)的标点有别："Look to the Queen there. Ho!"然后引 *OED*:"**Ho**! Halt! Stop! (*OED int.* 2)"。汉译以 Hibbard, Jenkins, Spencer 的解释为准。

〔198〕 **怎么样啦**：原文"How is it"，译"怎么样啦"。

〔199〕 **雷厄提斯倒下(演出说明)**：原文"*Laertes falls*"，是 Wilson (134)的演出说明，可供导演和演员参考。

〔200〕 **救护雷厄提斯(演出说明)**：原文"*tending him*"，是 Wilson (134)的演出说明，可供导演和演员参考。

〔201〕 **怎么啦**：原文"How is't"，是缩略 (contraction)，因此汉译删去"怎么样啦"的"样"字，以表现原文的缩略效果。Barnet (141), Edwards (238), Jenkins (413), Spencer (200), Thompson and Taylor (455), Wilson (134) 都有缩略；Craig (906), Hibbard (350) 没有缩略。

〔202〕 **像鹌鹑……圈套了**：原文"as a woodcock to mine own springe"。"woodcock"是丘鹬(qiūyù)或山鹬(shānyù)，是一般人心目中的笨鸟，较容易捕捉；不过演出时，观众在刹那间未必听得出两个汉语词的意思；山鹬(shānyù)的发音更跟山芋(shānyù)相同，容易引起误解；为了顾及演出效果，在这里以比较常见的鹌鹑(ānchún)代替(虽然两种鸟儿并不相同)。参看 1. 3. 115："springes to catch woodcocks"("捕捉鹌鹑的圈套")。对于原文，Jenkins (413)有这样的评语："This combines two proverbs (Tilley F 626, S 788), so that the man who is caught in his own snare becomes the foolish bird who is easily caught."

	我的阴谋害了自己，活该。[203]	310
哈姆雷特	王后怎样了？	
国王	她见人流血，晕倒了。[204]	
王后	不是血，不是血；是那杯酒！我儿哈姆雷特呀，	
	是那杯酒，那杯酒！我给人下毒了。[205]〔死去。〕[206]	
哈姆雷特	哼，真卑鄙！来人，把门锁起来。	
	阴险哪，阴险！把阴险小人抓来！〔奥斯力下。〕[207]	315
雷厄提斯	在这里，哈姆雷特。哈姆雷特，你命丧这里了。[208]	
	天下的解药都救不了你了：	
	你的生命，活不过半个小时；	
	杀你的武器就握在你的手里，	

---

[203] **我的……活该**：原文"I am justly killed with mine own treachery."Hibbard (350)对这一行和上一行("Why, as a woodcock to mine own springe, Osric")有这样的评语："Compare 'The fowler is caught in his own net' and 'A springe to catch a woodcock' (Tilley F626 and S788). The true son of his father (see 1.3.115), Laertes combines two proverbs into one, recognizing his own would-be clever folly."

[204] **她见人流血，晕倒了**：原文"She swoons to see them bleed."Spencer (356)指出，国王说这句话，表示他还设法隐瞒王后倒下的原因；以为过了不久，王后、哈姆雷特、雷厄提斯都会死亡；届时谁也不知道真相了。

[205] **不是血，不是血……我给人下毒了(312-13)**：原文"No, no, the drink, the drink! O my dear Hamlet! /The drink, the drink! I am poisoned."(标点符号以Jenkins为准。)王后在提醒哈姆雷特，叫他不要喝那杯毒酒。汉译第一行时，为了照顾汉语的说话习惯，省去了一个词组("the drink")；没有重复"是那杯酒"。

[206] **死去(演出说明)**：原文"*Dies*"，是Rowe版，为Q2版和F版所无。Thompson and Taylor (456)指出，在18、19世纪，此剧演出时，王后通常被抬离舞台才死去。

[207] **奥斯力下(演出说明)**：原文为"*Exit Osric*"，是Jenkins (413), Hibbard (350), Thompson and Taylor (456)的演出说明。由于莎士比亚的手稿没有"*Exit Osric*"("奥斯力下")，这里加了"*Exit Osric*"，下文(Thompson and Taylor版接333行)的"*Enter Osric*"才说得通。

[208] **在这里，哈姆雷特。哈姆雷特，你命丧这里了**：原文"It is here, Hamlet. Hamlet, thou art slain."是F版；Q2版是"It is here, Hamlet, thou art slain."汉译以F版为准。

没有弄钝的剑锋涂了毒药。[209] 我的 320
阴谋也害了我自己。你看,我躺在
这里,[210]一躺不起了。你娘亲中了毒——
我不能说下去了[211]——国王,国王是祸首。

哈姆雷特 剑锋涂毒药的也是他? 那就以毒攻毒吧![212]

刺伤国王。

群臣 造反了,造反了! 325

国王 来人哪,救我呀。是皮肉之伤罢了。[213]

哈姆雷特 哼,乱伦杀人该死的暴君,[214]
喝了这杯酒哇![215]

---

[209] **没有弄钝的剑锋涂了毒药:** 原文"Unbated and envenomed."参看 4.7.136 (Thompson and Taylor 版)(汉译 4.7.137):"A sword unbated and in a pass of practice"("挑那把不钝的剑,巧妙一击")。

[210] **我躺在/这里(321-322):** 原文"here I lie"。Jenkins (413)有这样的评语:"Emphasizing Nemesis. Cf. Edmund in *Lr.* [*King Lear*] V. iii. 174, 'I am here'." Jenkins 的意思是,雷厄提斯这句话强调报应不爽。"Nemesis"(希腊语Νέμεσις)是复仇(或报应)女神。

[211] **我不能说下去了:** 原文"I can no more"。"can no more"="can say no more. But in fact Laertes is able to give the first public evidence of the King's guilt"(Spencer, 356)。

[212] **那就以毒攻毒吧:** Thompson and Taylor 版原文"Then venom to thy work!"Jenkins, Wells *et al.*, Wilson 版原文"Then, venom, to thy work."也可直译为"毒酒哇,做你的工作吧!"Edwards 版在"work"之后用感叹号。汉译可以照顾不同的观点。

[213] **是皮肉之伤罢了:** 原文"I am but hurt." But hurt="only wounded"(Spencer, 356)。Spencer (356)指出,国王以为,剑锋刺哈姆雷特和雷厄提斯时,毒药已经用光,自己受的只是皮肉之伤。

[214] **哼,乱伦杀人该死的暴君:** Q2 版原文为"Here, thou incestuous, damned Dane!"F 版原文为"Here, thou incestuous, murd'rous damned Dane"。F 版的音步较符合诗律,汉译以 F 版为准。"Dane"指丹麦国王。"damned"念"damnèd",双音节。Thompson and Taylor (457)指出,这是哈姆雷特首次指责国王乱伦。至于"杀人",群臣只知道国王要谋害哈姆雷特,还不知道他是谋杀兄长的凶手。汉译"乱伦杀人该死的暴君"中间不加标点,以求一气呵成,传递哈姆雷特的盛怒。

[215] **喝了这杯酒哇:** Q2 版原文为"Drink of this potion."F 版原文为"Drink off this potion."汉译以 F 版为准。Barnet (141), Craig (907), Edwards (239), Hibbard (351), Jenkins (414), Spencer (201), Wilson (135)都以 F 版为准。Thompson and Taylor (457)认为 Q2 版也说得通;并且指出,国王被逼喝毒酒后,杯中的酒应该还没有喝光;这样一来,贺雷修在下文才会拿起酒杯要喝剩下的酒。

〔逼国王喝毒酒。〕[216]

里面有你的合欢吗?[217]

跟着我娘亲去吧。〔国王死去。〕

雷厄提斯 他活该如此。

毒酒是他本人炮制出来的。[218] 330

高尚的哈姆雷特呀,我们互相宽恕吧:

我们父子之死不算在你身上;

你之死也不算在我身上。〔死去。〕

哈姆雷特 愿上天赦免你的罪。我会跟着你。

贺雷修,我不行了。[219] 母后哇,你真惨——再

会了。 335

诸位目睹这变故而哆嗦,[220]脸色苍白。

这场戏中,你们是观众,是沉默的演员。[221]

死亡这残暴的公差,抓人时不留情,[222]

---

[216] **逼国王喝毒酒(演出说明)**:原文"*He forces the King to drink*",是 Spencer (201)的演出说明。Wilson (135)的演出说明为:"*he forces him to drink*"。Hibbard (351)的演出说明也差不多:"*He forces Claudius to drink*"。

[217] **里面有你的合欢吗?**:Q2 原文为"Is the union here?"Q1 和 F 原文为"Is thy union here?"Q1 和 F 更能表达哈姆雷特心中的仇恨。汉译从之。

[218] **炮制**:原文"tempered"="compounded, mixed (*OED v.* 4)"(Hibbard, 351);"mixed, concocted. Cf. *Cym.* V. v. 250, 'to temper poisons'; *Rom.* III. v. 97; *Ado* II. ii. 19"(Jenkins, 414)。

[219] **我不行了**:原文"I am dead",不按字面直译"我死了";"我死了"听起来有点滑稽,不能配合剧情。

[220] **变故**:原文"this chance"="what has happened here (*chance* in this sense is often negative=mischance)"(Thompson and Taylor, 457)。

[221] **沉默的演员**:原文"mutes"="onlookers (literally, actors who have no words to speak)"(Hibbard, 351)。

[222] **死亡……不留情**:原文"this fell sergeant Death/Is strict in his arrest"。Hibbard (351)指出,*Sonnets* 74. 1-2 有类似的意象:"When that fell arrest/Without all bail shall carry me away"。此外参看 Jenkins (571)详注。这一公差,颇像中国民间传说中的黑白无常。"fell sergeant"="cruel officer; Death is seen as arresting Hamlet ('Death is God's sergeant' was proverbial: Dent, D142. 2), with the implication that he must appear in court, or perhaps that his destination is the *prison-house* of purgatory described by the Ghost (1. 5. 14)"(Thompson and Taylor, 458)。

不然我就有时间告诉你们——
不过也不要紧了。贺雷修,我不行了。 340
你要活下去,向不知真相的人
清楚讲述前因后果。[223]

贺雷修 不行。[224]
我生性像古罗马人,甚于像丹麦人;[225]
这里还有一点酒。

哈姆雷特 你是个男子汉,

---

[223] **向不知真相的人/清楚讲述前因后果(341-42)**:原文"report me and my cause aright/To the unsatisfied"="i. e. give an accurate account of my experiences and the reasons for my actions. It is left to Horatio to explain the origins of the plot in the murder of old Hamlet"(Thompson and Taylor, 458)。"the unsatisfied"="i. e. those who will demand an explanation"(Thompson and Taylor, 458);"those who are in doubt about my conduct"(Spencer, 367)。"unsatisfied"="uninformed"(Hibbard, 351);"inadequately informed. Cf. l. 384, 'yet unknowing'"(Jenkins, 414)。汉译以Hibbard和Jenkins的解释为准。

[224] **不行**:原文"Never believe it..."直译是"绝对不要这样想。"也可译"想都甭想。"法语、德语、意大利语、西班牙语版一般用直译:"N'espérez pas cela"(Bonnefoy, 210);"N'y comptez pas"(Gide, 701);"Nein, glaub das nicht"(Schlegel and Tieck, 224);"No, nol crediate"(Rusconi, 94);"No lo creas"(María Valverde, 114)。

[225] **我生性……丹麦人**:原文"I am more an antique Roman than a Dane",直译是"我是个古罗马人,多于是丹麦人"。古罗马的传统是:与其苟且偷生,不如壮烈成仁。Thompson and Taylor (458)指出:"Horatio claims to see suicide as heroic, like Shakespeare's Titinius and Brutus (*JC* [*Julius Caesar*] 5. 3. 89) and 5. 5. 56-7) and like Cleopatra, who aspires to death 'after the high Roman fashion' (*AC* [*Antony and Cleopatra*] 4. 15. 91). This attitude is unlike that of the Christians in this play and others such as *KL* [*King Lear*] (4. 6. 33-4, 75-77) and *Cym* [*Cymbeline*] (3. 4. 75-7)."Jenkins (415)指出:"i. e. one who prefers suicide to unworthy life. Cf. *Cae.* [*Julius Caesar*] v. iii. 89; *Ant.* [*Antony and Cleopatra*] IV. xv. 87; *Mac.* [*Macbeth*] v. viii. 1."Hibbard (351) 指出:"Many Ancient Romans, and, above all others, Cato Uticensis, chose suicide in preference to life on conditions they regarded as dishonourable."Spencer (357) 指出:"A Christian *Dane* would know that *the Everlasting had ... fixed/His canon 'gainst self-slaughter* (I. 2. 131-2). But Horatio's Roman allusion is congruous with the classical education he showed at I. 1. 113-25. Here he temporarily loses the imperturbability of one who *Fortune's buffets and rewards* [has] *ta'en with equal thanks* (III. 2. 77-8)."

把杯子给我。放手！老天哪，给我！[226] 345
天哪，[227]贺雷修，真相不为人知，
我留下的名声会大受伤害！[228]
要是你曾经把我放在心上，
请暂时放弃往极乐世界的机会，[229]
在残酷的凡间痛苦地苟延残喘， 350
好为我交代。[230] 远处响起进行曲〔。同时，后台一声炮响。〕[231]

开战啦？是什么声音？

---

[226] **把杯子给我。放手！老天哪，给我！**：原文"Give me the cup. Let go! By heaven I'll ha't!"Thompson and Taylor (458)指出，在舞台演出时，哈姆雷特不妨跟贺雷修互抢酒杯，把剩下的酒溅在地上；不然，贺雷修也可以遵从哈姆雷特的意思，不再坚持喝杯中的毒酒。

[227] **天哪**：原文"O God"，为 Q2 版；F 版为"O good"。汉译以 Q2 版为准。在这一刻，"O God"才能传递哈姆雷特的强烈感情。

[228] **我留下的……大受伤害**：Q2 版原文"what a wounded name,/[...] shall I leave behind me!"F 版为"what a wounded name,/[...] shall liue [live] behind me!" Hibbard (352)扬弃了 Q2 版和 F 版，修订为"what a wounded name,/[...] I leave behind me!"理由是："(1) It has a greater urgency than either the F or the Q2 reading; (2) it retains *leave* found in Q1 as well as Q2; (3) it is not metrically unsatisfactory as the Q2 reading is. The agreement of all three texts in their use of the future tense suggests that the trouble may well go back to an undeleted or inadequately deleted *shall* in the foul papers."各版的差别不影响汉译。

[229] **极乐世界**：原文"felicity"，有两种解释："Hamlet refers to the happiness of release from life's miseries (compare III. I. 63-4) rather than to the joys of heaven" (Spencer, 357)；"i. e. postpone your journey from this earth to heaven. Hamlet does not seem troubled by the consequences of suicide for Horatio here" (Thompson and Taylor, 459)。Jenkins (415)引 Painter 的 *Palace of Pleasure*："death the end of sorrow, and beginning of felicity'."两种说法都可以成立。汉译采第二种说法：死亡为极乐之始。

[230] **好为我交代**：原文"To tell my story."较向心的翻译是："讲我的故事"或"讲我的经历"。

[231] **后台一声炮响(演出说明)**：原文"*and shout* 〔Wilson (257)认为大概是'shoot'之误〕*within*"，是 F 版，与下文(353 行)"放礼炮"("gives/This warlike volley")呼应。Thompson and Taylor (459)版为"*and a sound of shooting*"。这炮声，是福廷布拉斯为英格兰使节所放的礼炮，而非幕后战事传来的炮声。汉译以 F 版为准。

奥斯力上[232]

奥斯力 小福廷布拉斯出征得胜，从波兰回来，
为来自英格兰的大使放礼炮，
向他们致敬。

哈姆雷特 哎哟，贺雷修，我不行了。
剧毒洋洋得意，摧毁了我的意志，[233] 355
我不能活着听英格兰的消息了；
不过，我可以预言，大众会选

---

[232] **奥斯力上（演出说明）**：原文"*Enter Osric*"。Q2 版和 F 版都有这一演出说明；不过没有显示，奥斯力什么时候离开过舞台。因此各编者有不同的处理方法：有的在前面安排奥斯力离开舞台，在这里再出现。Riv（*The Riverside Shakespeare*, ed. G. Blakemore Evans）and others（Boston, Mass., 1974）一直让他留在台上，到了这里加入演出说明："*Osric goes to the door and returns*"，以解释他何以得知下述音信。参看 Thompson and Taylor, 459。

[233] **洋洋得意，摧毁了**：原文"o'ercrows"，是斗鸡意象：战胜的公鸡会洋洋得意，在斗败公鸡旁边耀武扬威。就这一意象，Thompson and Taylor（459）有以下评语："（Jennens [*Hamlet...collated with the old and modern editions*, ed. Charles Jennens（1773）], who emends to 'o'ergrows', finds the metaphor 'a little too ludicrous, in this place'）"。

福廷布拉斯为王;[234]他有我临终的一票。[235]
因此,告诉他,大小事情发生了,[236]
敦促我——[237]之后是无声无息。[238]〔死去。〕 360

---

[234] **我不能活着……福廷布拉斯为王(356-58)**:原文"I cannot live to hear the news from England,/But I do prophesy th'election lights/On Fortinbras"。"为王",指福廷布拉斯会获选为丹麦王。Spencer(358)指出,这里并不是说,"英格兰的消息"会与福廷布拉斯获选为丹麦王一事有关;而是表示,哈姆雷特由小事(罗森坎兹和格登斯腾的下场)想到大事(丹麦王位的继承)。演出时,也许要安排下列动作:有人把克罗狄奥斯的王冠递给哈姆雷特;临终的哈姆雷特却想到王位该由贤者继承。莎士比亚在剧中描写的福廷布拉斯并不是暴君;也无意表示,福廷布拉斯继承丹麦王位之举是某人的任意决定。因此,哈姆雷特对福廷布拉斯的赞誉至为重要。在剧中,莎士比亚为福廷布拉斯塑造的形象是正面的(参看 2.2.68-80;4.4.1-8),体现了哈姆雷特心目中理想王者的气概。

[235] **他有我临终的一票**:原文"he has my dying voice."在传统中,一个人临终之言极有分量。哈姆雷特获克罗狄奥斯钦点为丹麦王(参看 Thompson and Taylor 版 3.2.332-34)。丹麦人在君权世袭制之下,自然会认同哈姆雷特的看法。此外,哈姆雷特出生那天,父亲老哈姆雷特打败了老福廷布拉斯;现在君权由哈姆雷特交还小福廷布拉斯,也顺理成章。参看 Thompson and Taylor,459-60;Jenkins,415。"voice"="vote"(Thompson and Taylor,460);"vote, support"(Hibbard,352)。

[236] **大小事情发生了**:原文"with th'occurrents more or less",是状语修饰成分(adverbial adjunct);汉译时采用了翻译移位法。"occurrents"="occurrences, events(*OED sb.* 1)"(Hibbard,352)。"more or less"="great and small"(Spencer,358)。"th'occurrents more or less"是下文"Which have solicited—"的主词,不过"Which have solicited—"是未完成的分句。

[237] **告诉他……敦促我(359-60)**:原文"tell him with th'occurrents more or less/Which have solicited—",是未完成的句子,表示哈姆雷特临终,说到一半不能说下去。剩下的部分可以是:"me to give it him"(Jenkins,416);"me to support him"(Hibbard,352);"my various actions over the last few months"(Spencer,358);"me to give him my support"(Thompson and Taylor,460)。"solicited"="urged"(Jenkins,416);"incited"(Thompson and Taylor,460);"incited me to"(Spencer,358)。

[238] **之后是无声无息**:原文"The rest is silence."F 版在这句之后还有"O, o, o, o."大概要表现哈姆雷特死前的呻吟。不过 Barnet(143),Craig(907),Edwards(241),Hibbard(352),Spencer(202),Wilson(136)在这里都没有采用 F 版。Hibbard 只加了句演出说明"*He gives a long sigh*",置于"and dies"之前:"*He gives a long sigh and dies*"("长叹,死去")。

贺雷修 一个大心灵断弦了。[239] 晚安,王子,
愿飞翔的众天使唱着歌送你去安息。[240]
咦,怎么那边有鼓声传来呢?

福廷布拉斯与英格兰众大使以及鼓手、
擎着军旗的士兵上。[241]

福廷布拉斯 事件在哪里发生?[242]
贺雷修 你想看什么呢?
想看悲惨骇怖,就不用寻找了。 365

---

[239] **一个……断弦了**:原文"Now cracks a noble heart."在莎士比亚时期,大家认为,人死时,心弦就会断。参看 Thompson and Taylor, 460:"It was supposed that the heart-strings cracked at the point of death; see *R3* [*King Richard III*] 4.4.365, 'Harp on it [that string] still shall I, till heart-strings break.' Shakespeare develops the idea into a nautical metaphor at the death of King John: 'The tackle of my heart is crack'd and burn'd,/And all the shrouds wherewith my life should sail/Are turned to one thread, one little hair' (*KJ* [*King John*] 5.7.52-4)."

[240] **愿飞翔的众天使……安息**:原文"And flights of angels sing thee to thy rest.""sing"在这里属希求语气(optative mood,又译"祈愿语气"(郑易里、曹诚修,971))。此外参看劳允栋,389。Jenkins (416)和 Spencer (460)都指出(或显示)了这一用法。Jenkins (460)指出,天使唱歌叫灵魂安息的说法,自古就有,最先出自何人或哪一典籍,至今已不可考。不过拉丁文的丧礼用的应答轮唱赞美诗有以下几句:"In paradisum deducant te angeli... Chorus angelorum te suscipiat... aeternam habeas requiem"("但愿众天使带你进天堂……但愿众天使唱着歌迎接你……但愿你永享安宁")。*Everyman*, 891-93 行有以下说法:"Methinketh that I hear angels sing... where Everyman's soul received shall be."参看 Jenkins, 416。

[241] **福廷布拉斯……士兵上(演出说明)**:原文"*Enter Fortinbras, and the English Ambassadors, and Soldiers with drum and colours.*"是 Jenkins (416)的演出说明,最初见于 Sisson, Charles Jasper, ed. *William Shakespeare, The Complete Works*, 1954. Q2 版的演出说明为"*Enter Fortenbrasse* [*Fortinbras*] *with the Embassadors* [*Ambassadors*]."F 版的演出说明为"*Enter Fortinbras and English Ambassador, with Drumme, Colours, and Attendants.*"**鼓手**:原文"drum"="drummer"(Spencer, 359)。参看 Thompson and Taylor, 460; Spencer, 358-59; Edwards, 241。

[242] **事件在哪里发生?**:原文"Where is this sight?",为 F 版原文;Q1 版为"Where is this bloudy [bloody] sight?"Thompson and Taylor (460)指出,福廷布拉斯进场前,显然有人(奥斯力?)告诉他,进场后会看到什么。

福廷布拉斯　这堆尸体，见证了大屠杀。[243] 高傲的死神哪，
你可恨的墓穴在安排怎样的盛宴呢？[244]
竟然一击就这么血腥地杀死了
这么多的王侯！

第一位大使[245]　　　　　　这情景真是可怖。[246]

---

[243] **这堆尸体……大屠杀**：原文"This quarry cries on havoc.""quarry"="piles of game at the end of a hunt (used metaphorically here for the corpses)"(Hibbard, 353);"cries on havoc"="i. e. unequivocally speaks of slaughter on a large scale" (Hibbard, 353); "loudly proclaims wholesale slaughter. *Havoc* was a battle-cry meaning 'No quarter' and inciting to slaughter and pillage. Cf. *Caes.* [*Julius Caesar*] III. i. 273 ('Cry "havoc!"and let slip the dogs of war'), *John* [*King John*] II. i. 357 ('Cry "havoc!"kings; back to the stained field'), *Cor.* [*Coriolanus*] III. i. 275. The peculiarly Shakespearean use of a hunting metaphor (cf. *quarry*), as also in *Caes.* and *Cor.*, by imaging soldiers as hounds, intensifies the savagery. The word for the signal came to be used for the consequent devastation, so that, notwithstanding *Caes.* and *John* but as the context shows, it is not here a call for further slaughter or vengeance but a description of the scene with which Fortinbras is confronted. To *cry on* is to cry out loud (sometimes in outrage), as in *Oth.* [*Othello*] V. i. 48 ('that cries on murder'), *R3* [*King Richard III*] V. iii. 231 ('cried on victory')"(Jenkins, 416-17)。

[244] **你可恨的墓穴在安排怎样的盛宴呢？**：原文"What feast is toward in thine eternal cell"。**可恨**：原文"eternal"="Shakespeare occasionally uses this word as if it meant 'damnable' or 'infernal'. See *Othello* 4. 2. 130, 'some eternal villain'. (See *OED* 7, and Schmidt.)"(Edwards, 241);"accursed, infernal (*OED* a. 7). Compare *Caesar* 1. 2. 160, 'Th'eternal devil', and *Othello* 4. 2. 131, 'some eternal villain'" (Hibbard, 353);因此不译"永恒的"。**在安排**：原文"toward"="being prepared, about to be made (*OED* a. 2b)"(Hibbard, 353)。Edwards (241)指出，"toward"是单音节("to'ard")。**盛宴**：原文"feast"。"The metaphor is not, as sometimes supposed, of Valhalla, where souls feast after death, but of Death feasting on the slain. Cf. *1H6* [*King Henry VI, Part 1*]IV. v. 7, *John* [*King John*] II. i. 354"(Jenkins, 417)。Wilson (258) 和 Thompson and Taylor (461) 分别指出，*Titus Andronicus* 1. 1. 93 和 *Romeo and Juliet* 5. 3. 45-48 有类似意象。

[245] 由于原文演出说明(Thompson and Taylor, 460; Jenkins, 416; Hibbard, 353; Spencer, 202; Wilson, 136)中出场的"Ambassadors"是复数(参看注 239)，Jenkins 版在这里的说话人是"1st Ambass. [Ambassador]"，比仅用"Ambassador"一词明确。汉译从之。

[246] **可怖**：原文"dismal"="dreadful, disastrous (a stronger meaning than the modern one)"(Thompson and Taylor, 461)。

我们英格兰的信息来得太晚了。[247] 370
该聆听我们的耳朵已经没有[248]
感觉。我们要说,他的敕令
已完成,罗森坎兹跟格登斯腾死了。
谁来感谢我们呢?[249]

贺雷修 不会是他的口——[250]
就算他的口在生,能多谢你们。 375
他从来没有下令把他们处死。
不过,既然在血腥事件的一刻,[251]
你们因波兰之战来此,或从
英格兰驾临,就烦劳你们下令
把尸体高放在坛上供人仰瞻。[252] 380
同时让本人向未知内情的大众
说明事情的始末。大家会听我讲
淫欲、血腥、违背伦常的行为,[253]

---

[247] **信息**:原文"affairs"="business"(Thompson and Taylor, 461)。这里不能译"事情"、"事务",要译为"信息"才能与上下文配合。

[248] **耳朵**:原文"The ears",指克罗狄奥斯的耳朵。

[249] **谁来感谢我们呢?**:原文"Where should we have our thanks?"**谁**:原文"Where"="whence (i. e. from whom)"(Hibbard, 353)。Spencer (359)和 Thompson and Taylor (461)指出,英格兰大使在这里是间接询问:丹麦王位由谁继承。

[250] **他的口**:原文"his mouth",指克罗狄奥斯的口。

[251] **不过,既然在血腥事件的一刻**:原文"But, since so jump upon this bloody question"。"jump upon...question"="at the precise moment of this bloody affair. For *jump*, see I. i. 68; *question*, topic for discussion, i. e. the 'sight' of ll. 367, 372"(Jenkins, 417)。"jump upon"="immediately after"(Thompson and Taylor, 461);"precisely apropos to"(Hibbard, 353)。"jump"="immediately"(Edwards, 241)。"question"="affair"(Hibbard, 353)。汉译大致以 Jenkins 的解释为准。

[252] **坛**:原文"stage"="platform"(Jenkins, 417);"platform, scaffold (*OED sb.* 4)"(Hibbard, 353)。

[253] **淫欲、血腥、违背伦常的行为**:原文"carnal, bloody, and unnatural acts"(Jenkins, 417);Thompson and Taylor (462)版在"bloody"之后没有逗号。"淫欲"指克罗狄奥斯与格蒂露的关系;"血腥、违背伦常",指克罗狄奥斯杀兄。参看 Thompson and Taylor, 462。Spencer (359)则认为,"违背伦常"也指克罗狄奥斯阴谋杀害侄儿哈姆雷特。

讲意外的裁决、偶然的杀戮，[254]
讲诡计跟狡诈的阴谋所引致的死亡。[255] 385
最后一箭：是目标射不中，反而

[254] **意外的裁决、偶然的杀戮**：原文"accidental judgements, casual slaughters"。"accidental judg(e)ments" = "divine judgments manifested in seeming accidents"(Jenkins, 417)；"punishments brought about fortuitously. Horatio no doubt has Laertes in mind"(Edwards, 242)。**偶然**：原文"casual" = "(seemingly) due to chance"(Jenkins, 417)。Jenkins (417)认为，波伦纽斯、哈姆雷特、雷厄提斯、王后之死都是血腥事件。波伦纽斯、雷厄提斯、王后之死都是"偶然杀戮中的意外裁决"("*Judgments* in casual *slaughters*")。Spencer (359)则把欧菲丽亚的之死也列入意外死亡。

[255] **诡计跟狡诈……死亡**：原文"deaths put on by cunning, and forc'd [Edwards 版(242)为'forced'] cause"，是 F 版；Q2 版为"deaths put on by cunning, and for no cause"。Barnet (144), Craig (907), Edwards (242), Hibbard (354), Jenkins (418), Spencer (203), Wilson (137)都采 F 版。"put on" = "instigated"(Hibbard, 353; Jenkins, 418)。"forc'd cause" = "A cause where the truth has been wrested and constrained into falsehood (compare *Winter's Tale* 3. 3. 79, the 'forced baseness' which Leontes has put upon Perdita). Horatio probably means the lies to the English king by which Hamlet would have been executed. Some editors wrongly supposed 'forced='compelled'"(Edwards, 242)；"foul means"(Hibbard, 354)。"诡计跟狡诈的阴谋所引致的死亡"指罗森坎兹、格登斯腾、哈姆雷特之死。汉译以 F 版为准。

射到了作恶者头上。[256] 这一切，我可以
如实讲述。[257]

福廷布拉斯　　　　我们尽快听你讲吧，
同时召唤最尊崇的人来聆听。[258]
至于我本人，则黯然接受这福气。[259]　　390

---

[256] **大家会听我讲/……作恶者头上(382-87)**：原文"So shall you hear/Of carnal, bloody and unnatural acts,/Of accidental judgements, casual slaughters,/Of deaths put on by cunning, and for no cause,/And in this upshot purposes mistook/Fallen on th'inventors' heads."Thompson and Taylor (462)指出，贺雷修所列举的罪行和死因，虽然不算枚举，却也包括了全剧大多数的罪行和死因了；有些罪行和死因，所属项目不止一个。有的论者对贺雷修的报告表示不满，因为他没有把事情的始末向剧中人物交代清楚；比如说，贺雷修的报告欠缺具体细节，没有说出老哈姆雷特的死因，也没有交代克罗狄奥斯如何阴谋陷害王子哈姆雷特。**最后一箭**：原文"And in this upshot"。"upshot"="this climax or conclusion. An *upshot* is literally the final shoot-off to decide the winner in an archery contest"(Thompson and Taylor, 462)；引申义为"最后的结果"："in this upshot"="as a final result of this"(Spencer, 360)。**反而/射到了作恶者头上**：原文"Fallen on th'inventors' heads"。Jenkins (418)指出，这句("And in this upshot purposes mistook/Fallen on the'inventors' heads."("最后一箭：是目标射不中，反而射到了作恶者头上。"))虽专指克罗狄奥斯和雷厄提斯的阴谋，却也适用于其他情节，如罗森坎兹和格登斯腾之死(参看 Thompson and Taylor 版 3.4.204-5，"For 'tis the sport to have the enginer/Hoist with his own petard"(汉译 3.4.207-208："叫制造兵器的人遭自己的/炸药炸死才好玩儿呢。"))，以至整个剧本(参看 Thompson and Taylor 版 3.2.205-206，"Our wills and fates do so contrary run/That our devices still are overthrown"(汉译 3.2.205-206："我们事与愿违，命运乖舛。/我们的各种计划总被推翻"))。Spencer (360)认为"purposes mistook/Fallen on th'inventors' heads"包括：涂毒的剑本来以哈姆雷特为目标，却杀死了雷厄提斯；毒酒本来给哈姆雷特饮的，却杀死了王后；毒剑和毒酒，最后杀死了国王。

[257] **讲述**：原文"deliver"="report, narrate"(Thompson and Taylor, 462)。

[258] **我们尽快……来聆听(388-89)**：原文"Let us haste to hear it/And call the noblest to the audience."Thompson and Taylor (462)指出，福廷布拉斯这句话表示，他会跟其余的人到更公开的场所听贺雷修讲述事情的始末；同时，众演员也借此离开舞台。

[259] **福气**：原文"fortune"。指继承丹麦王位。福廷布拉斯说话得体，叫观众想起国王 1.2.5-7 的话："Yet so far hath discretion fought with nature/That we with wisest sorrow think on him/Together with remembrance of ourselves."(汉译 1.2.4-7："不过，到目前/为止，理智的考虑跟先天的感情/互相争持；在我们悲切怀念/先王的同时也要节哀顺变。")

在这个王国，传统上我也有权益；[260]
现在，这良机正邀我把权益领回。[261]

贺雷修　关于这点，我也有话要转述。[262]
说话者的投票，会带来更多选票。[263]
这一刻，大家的心绪狂乱。[264] 不过，　395

---

[260] **传统上……权益**：原文"rights of memory" = "'rights living in the remembrance of men, traditional rights' (Schmidt)"(Hibbard, 354)。"of memory" = "unforgotten"(Jenkins, 418)。"传统上"也有"living in the remembrance of men"的意思。Edwards (242)和 Thompson and Taylor (463)没有肯定福廷布拉斯在丹麦有什么权益，不过 Thompson and Taylor 指出，他至少可以要回父亲当年输给老哈姆雷特的土地。Spencer (360)指出，剧中在此之前没有提过，福廷布拉斯何以有权继承丹麦王位。不过，老福廷布拉斯的土地输给了老哈姆雷特；小福廷布拉斯取回父亲昔日的土地时，如哈姆雷特再无苗裔，丹麦王位也就可以由福廷布拉斯继承了；也就是说，小福廷布拉斯可以视自己为"哈姆雷特家族绝嗣后王位的剩余继承人"("the residual heir to the throne after the expiring of the Hamlet lineage")。哈姆雷特的结尾，要把王位转与贤君；因此乃有这一结局。

[261] **良机**：原文"vantage" = "favourable opportunity (*OED sb.* 4b)"(Hibbard, 354)。

[262] **我也有话要转述**：原文"I shall have also cause to speak"，指转述哈姆雷特临终的话。

[263] **说话者的投票，会带来更多选票**：原文"And from his mouth whose voice will draw on more."为 F 版；Q2 版为"And from his mouth whose voice will draw no more."Barnet (144), Craig (907), Edwards (242), Hibbard (354), Jenkins (418), Spencer (203), Wilson (137)都采 F 版。汉译以 F 版为准。贺雷修的意思是：关于你的权益，我也有话要说；这些话转述自哈姆雷特之口。哈姆雷特口中的声音(投票)，会使更多的丹麦人投票选福廷布拉斯为丹麦国王。Spencer (360)指出，丹麦君主由选举产生。哈姆雷特是个受国民爱戴的王子；他表示支持福廷布拉斯，就会影响其他丹麦人，令他们投票给福廷布拉斯。参看 Thompson and Taylor 版 5. 2. 339-40："But I do prophesy th'election lights/On Fortinbras: he has my dying voice."(汉译 5. 2. 357-58："不过，我可以预言，大众会选/福廷布拉斯为王；他有我临终的一票。")Q2 版的意思是：关于你的权益，我也有话要说。这些话出自哈姆雷特之口。这张口，现在已不再呼吸了。Thompson and Taylor (463)认为，贺雷修此刻关心哈姆雷特多于关心福廷布拉斯的选票，想到哈姆雷特不再呼吸，也言之成理。因此 Q2 版也说得通。

[264] **大家的心绪狂乱**：原文"men's minds are wild"。"wild" = "lacking order, bewildered"(Edwards, 242)；"wildly excited"(Hibbard, 354)；"violently agitated"(Jenkins, 418)；"disturbed, excited"(Thompson and Taylor, 463)。Thompson and Taylor 的解释与 Hibbard, Jenkins 的解释稍异，与 Edwards 的解释也不同；汉译以 Hibbard, Jenkins 的解释为准。

刚提到的工作,[265]我们马上做吧,
以免节外生枝。[266]

福廷布拉斯 四位将官,[267]
以军礼把哈姆雷特抬到坛上。[268]
他要是有机会接受考验,[269]大概

---

[265] **刚提到的工作**:原文"this same",指 Thompson and Taylor 版 5. 2. 361-64 行贺雷修所说的工作:"give order that these bodies/High on the stage be placed to the view,/And let me speak to th' yet unknowing world/How these things came about."(汉译 5. 2. 379-82:"就烦劳你们下令/把尸体高放在坛上供人仰瞻。/同时让本人向未知内情的大众/说明事情的始末。")

[266] **以免节外生枝**:原文"lest more mischance/On plots and errors happen."原文的"On"有两种意思:"(1)on top of (2) in consequence of (Abbott 180)"(Hibbard, 354);"either 'on top of' or 'arising from'"(Thompson and Taylor, 463)。Spencer (361)这样解释"On plots and errors":"on top of the plots and misjudgements. Horatio fears disorder as a result of the disasters to the ruling house."因此两行也有两种稍异的解释:(一)不然,阴谋和错误之后恐怕有不测;(二)不然,阴谋和错误恐怕会引起变数。汉译以第二种解释为准。

[267] **将官**:原文"captains",在英、美军队的官阶中属上尉;不过在这里不必细分,否则现代意味太浓;译"将官"方能配合戏剧的时代背景。

[268] **四位将官……抬到坛上(397-98)**:原文"Let four captains/Bear Hamlet like a soldier to the stage"。Thompson and Taylor (463)指出,尸体由四人共抬,是莎士比亚时期戏剧中离场或进场的做法;并列举以下例子:"'*They march out with the body of the King, lying on four men's shoulders with a dead march, drawing weapons on the ground*' (Marlowe, *The Massacre at Paris*, 1593; l. 1623) or '*Enter funeral. Body borne by four Captains and Soldiers*' (Philip Massinger and Nathan Field, *The Fatal Dowry*, 1619, 2. 1. 47)."

[269] **有机会……考验**:原文"put on"="given the opportunity (to rule as king)" (Thompson and Taylor, 463);"put to the test, set to it (by becoming king)" (Hibbard, 354);指成为国王,掌君主之权。

会表现王者风范。[270] 他现在逝世了，[271] 400
谨以军乐跟军人的仪式[272]
高声向他致敬吧。
把尸体收拾好。[273] 这样的景象

---

[270] **会表现王者风范**：Q2 原文"To have proved most royal"；F 原文"To have proved most royally"。汉译以 Q2 为准。Edwards (242)指出，"royal"比"royally"优胜："Nosworthy argues that F gives the true reading and that Q2 followed Q1 (*Shakespeare's Occasional Plays*, p. 137). F's reading ('royally') is metrically better, but it gives the phrase a different meaning, and I think the wrong one. Q2 means that Hamlet, if he had become king, would have turned out to be truly royal. F means that Hamlet would have thrived in true royal fashion."Barnet (144), Jenkins (418), Spencer (204), Wilson (138), Thompson and Taylor (464)采 Q2 版；Craig (907), Hibbard (354), Wells *et al.* (716)采 F 版。汉译以 Q2 版为准。

[271] **逝世了**：原文"passage"＝"passing (from life to death)"(Thompson and Taylor, 464)；"passing, death"(Hibbard, 354)。

[272] **军乐**：原文"soldiers' music"＝"the drum that accompanies the captains marching off with the body"(Thompson and Taylor, 464)。**军人的仪式**：原文"rite of war"＝"sound of gunshot (?)"(Thompson and Taylor, 464)。原文有各种版本：Q2 版为"right"；F 版为"rites"；Wilson (138), Edwards (243), Jenkins (418), Thompson and Taylor (464)为"rite of war"；Barnet (144), Craig (907), Hibbard (354), Spencer (204)为"rites of war"。Edwards (243)的论点较可信："F gives 'rites', but Shakespeare frequently uses the singular, e.g. 'the rite of May', *Midsummer Night's Dream* 4.1.133, 'rite of love', *All's Well* 2.4.41."汉译采 Edwards 版。Spencer (361) 和 Wilson (259)都引录 *Coriolanus*, 5.5.149-52 (Wilson 引述的场数稍异，为 5.6.149-52；Proudfoot *et al.* (252)为 5.6.147-50；Wells *et al.* 为 5.6.148-51)所描述的军人葬礼仪式："Take him up:/Help three o' the chiefest soldiers; I'll be one,/Beat thou the drum, that it speak mournfully;/Trail your steel pikes."(引自 Craig, 737)。

[273] **把尸体收拾好**：原文"Take up the bodies."是 Q2 版；"bodies"在 Q1 和 F 版作"bodie [body]"，仅指哈姆雷特的遗体。根据下文的"Such a sight as this/Becomes the field but here shows much amiss."复数"bodies"较佳；因为剩下其他尸体，景象仍会"here shows much amiss"；必须把全部尸体收拾干净，才不致"here shows much amiss."Barnet (144), Craig (907), Edwards (243), Hibbard (354), Jenkins (419), Spencer (204), Wilson (138)都采 Q2 版；Wells *et al.* (716)采 F 版。汉译以 Q2 版为准。

在战场还可以;在这里就很不相称了。[274]

来人,叫军士发炮。 405

众人下,〔抬着尸体,〕然后,一声炮响。[275]

剧终

---

[274] **在战场还可以;在这里就很不相称了**:原文"Becomes the field, but here shows much amiss."Thompson and Taylor 版在"field"之后没有逗号;Barnet (144), Craig (907), Edwards (243), Hibbard (354), Jenkins (419), Spencer (204), Wells *et al.* (716), Wilson (138)版在"field"之后都有逗号。汉译以分号代逗号。"Becomes the field"="is appropriate to the battlefield"(Thompson and Taylor, 464)。"shows much amiss"="is most out of place"(Thompson and Taylor, 464)。

[275] **众人下……一声炮响(演出说明)**:Q2 版原文为:"*Exeunt*";F 版原文为:"*Exeunt Marching*; *after the which*, *a Peale of/Ordenance are* 〔现代英语该用单数 *is*〕 *shot off*."Jenkins (419)的演出说明为:"*Exeunt marching*, [*bearing off the bodies*,] *after which a peal of ordnance is shot off*."Hibbard (354)的演出说明为:"*A dead march*. *Exeunt*, *bearing off the bodies*, *after the which a peal of ordnance is shot off*";Wilson (138)的演出说明为:"*The soldiers bear away the bodies*, *the while a dead march is heard*; '*after the which a peal of ordnance is shot off*'"。汉译以 Jenkins 版为准。演出时导演可以视需要根据 Hibbard 的演出说明令乐队奏起丧礼进行曲。Thompson and Taylor (464)则指出,哈姆雷特、国王、王后、雷厄提斯的尸体,应该在众人离开舞台前已经搬走。现代演出可以暂时落幕,或者把灯光调暗,让工作人员移走尸体。

参 考 文 献

Ⅰ. 莎士比亚作品原著/编注(编注本按编者、注者姓名拉丁字母序):

Barnet, Sylvan, ed. *The Tragedy of Hamlet, Prince of Denmark*. By William Shakespeare. With new and updated essays and a revised bibliography. New York: New American Library, 1998.

Bate, Jonathan, and Eric Rasmussen, eds. *Hamlet*. By William Shakespeare. The RSC [Royal Shakespeare Company] Shakespeare. Houndmills, Basingstoke: Macmillan Publishers Ltd., 2008.

Burrow, Colin, ed. *The Complete Sonnets and Poems*. By William Shakespeare. Oxford World's Classics. Oxford: Oxford University Press, 2002. Reissued 2008.

Craig, W. J., ed. *Shakespeare: Complete Works*. By William Shakespeare. London: Oxford University Press, 1965.

Edwards, Philip, ed. *Hamlet, Prince of Denmark*. By William Shakespeare. The New Cambridge Shakespeare. Cambridge: Cambridge University Press, 1985.

Foakes, R. A., ed. *King Lear*. By William Shakespeare. The Arden Shakespeare. Third Series. General Editors: Richard Proudfoot, Ann Thompson, and David Scott Kastan. London: Cengage Learning, 1997.

Hibbard, G. R., ed. *Hamlet*. By William Shakespeare. Oxford World's Classics. Oxford: Oxford University Press, 1987.

Jenkins, Harold, ed. *Hamlet*. By William Shakespeare. The Arden Shakespeare. London: Methuen and Co., Ltd., 1982.

Johnson, Samuel, ed. *The Plays of William Shakespeare with the corrections and illustrations of Various Commentators; to which are added notes by Samuel Johnson*. 8 vols (1765).

Jones, Katherine Duncan, ed. *Shakespeare's Sonnets*. The Arden Shakespeare. Third Series. General Editors: Richard Proudfoot, Ann Thompson, and David Scott Kastan. London: Thomson Learning, 2003. First Published 1997.

Kerrigan, John, ed. *The Sonnets and A Lover's Complaint*. By William Shakespeare. Penguin Shakespeare Series. London: Penguin Books, 2005. 1st ed. 1986.

Malone, Edmond, ed. *Hamlet*. In *The Plays and Poems of William Shakespeare, with the Corrections and Illustrations of Various Commentators: Comprehending a Life of the Poet, and an Enlarged History of the Stage*. With a New Glossary Index. London: Printed for F. C. and J. Rivington *et al.*, 1821. 20 vols.

Muir, Kenneth, ed. *King Lear*. By William Shakespeare. The Arden Shakespeare. General editors: Harold F. Brooks and Harold Jenkins. Arden Shakespeare Paperbacks. London: Methuen and Co., Ltd., 1964. W. J. Craig's edition first published 1901. Reprinted six times. 8th ed. (Kenneth Muir), revised and reset, 1952.

Pope, Alexander, ed. *The Works of Shakespear*. By William Shakespeare. In 8 vols. Collated and corrected by the former editions. Printed from his second edition. Glasgow: Robert and Andrew Foulis, 1766.

Proudfoot, Richard, Ann Thompson, David Scott Kastan, and H. R. Woudhuysen, eds. *The Arden Shakespeare: Complete Works*. By William Shakespeare. London: Cengage Learning, 2001.

Rylands, George, ed. *Hamlet*. By William Shakespeare. The New Clarendon Shakespeare. Oxford: Clarendon Press, 1947.

Shakespeare, William. *Hamlet: Second Quarto 1604-5*. Shakespeare Quartos in Collotype Facsimile, Number 4. London: The Shakespeare Association/Sidgwick and Jackson Ltd., 1940.

Shakespeare, William. *Hamlet: The Text of the First Folio 1623*. Menston, England: The Scholar Press Limited, 1969.

Shakespeare, William. *Shakespeare's Hamlet: The Second Quarto 1604*. Reproduced in facsimile from the copy in the Hungtington Library. With an Introduction by Oscar James Campbell. San Marino, California: The

Ward Ritchie Press, 1938.

Spencer, T. J. B., ed. *Hamlet.* By William Shakespeare. New Penguin Shakespeare. With an Introduction by Anne Barton. Harmondsworth: Penguin Books, 1980.

Thompson, Ann, and Neil Taylor, eds. *Hamlet.* By William Shakespeare. The Arden Shakespeare. London: Arden Shakespeare, 2006.

Vietor, Wilhelm, ed. *Hamlet: Parallel Texts of the First and Second Quartos and the First Folio.* Shakespeare Reprints II. Marburg: N. G. Elwertsche Verlagsbuchhandlung, 1891.

Wells, Stanley, Gary Taylor, John Jowett, and William Montgomery, eds. *William Shakespeare: The Complete Works.* By William Shakespeare. General editors: Stanley Wells and Gary Taylor. 2nd ed. Oxford: Clarendon Press, 2005. 1st ed. 1986.

Wilson, John Dover, ed. *The Tragedy of Hamlet, Prince of Denmark.* By William Shakespeare. The Works of Shakespeare. Cambridge: Cambridge University Press, 1961.

Ⅱ. 莎士比亚作品译本(按译者姓名拉丁字母序):

(一) 法语

Bonnefoy, Yves, trans. *Hamlet. Le Roi Lear.* By William Shakespeare. Saint-Amand (Cher): Gallimard, 2001.

Déprats, Jean-Michel, trans. *La Tragique histoire d'Hamlet, prince de Danemark.* In *Shakespeare: Tragédies I (Œuvres complètes, I).* By William Shakespeare. Édition publiée sous la direction de Jean-Michel Dèprats avec le concours de Gisèle Venet. Paris: Gallimard, 2002. 2 vols.

Duval, Georges, trans. *Hamlet, Roméo et Juliette, Le roi Jean, La Vie et la mort du roi Richard II.* Paris: Ernest Flammarion, 1908. Tome premier [Vol. 1] of *Œeuvres dramatiques de William Shakespeare.* By William Shakespeare. Traduction couronnée par l'Académie française entièrement conforme au texte anglais. 7 vols.

Gide, André, trans. *La tragique histoire d'Hamlet, prince de Danemark / Hamlet, Prince of Denmark.* In *Shakespeare: Oeuvres complètes.* By

William Shakespeare. Ed. d'Henri Fluchère. Bibliothèque de la Pléiade. Vol. 2: *Tragédies*. Paris: Éditions Gallimard, 1959. 2 vols.

Guizot, M., trans. *Hamlet*. In *Oeuvres complètes de Shakespeare*. By William Shakespeare. Traduction de M. Guizot. Nouvelle édition entièrement revue. Avec une étude sur Shakespeare, des notices sur chaque pièce et des notes. Librairie académque. Vol. 1. Paris: Didier et Cie, Libraires-Éditeurs, 1872. 8 vols.

Hugo François-Victor, trans. *Hamlet*. In *Shakespeare: Théâtre complet*. Tome II [Vol. 2]. By William Shakespeare. Paris: Éditions Garnier Frères, 1961. 2 vols.

Laroche, Benjamin, trans. *Hamlet, drame en cinq actes, par William Shakespeare*. In *Oeuvres dramatiques de Shakespeare*. By William Shakespeare. Traduction nouvelle par Benjamin Laroche, précédée d'une introduction sur le génie de Shakespeare, par Alexandre Dumas. Tome premier [Vol. 1]. Paris: Marchant, editeur du Magasin Théatral, 1839. 2 vols. (Vol. 2 published in 1842).

Lascaris, Théodore, trans. *Hamlet, Prince of Denmark: Première version de la tragédie de William Shakespeare*. Repésentée pour la première fois au Théâtre de l'Avenue (Compagnie Gaston Baty) le 12 octobre 1928. By William Shakespeare. [no place of publication: no publisher, no date of publication].

（二）德语

Gundolf, Friedrich, trans. *Shakespeare in Deutschersprache*. By William Shakespeare. Berlin: Ei Georg Bondi, 1925. 3 vols.

Schlegel, A. W., trans. *Hamlet: Prinz von Dänemark*. In *Shakespeare in Deutschersprache*. By William Shakespeare. Herausgegeben. Zum Teil neu übersetzt von Friedrich Gundolf. Vol. 3 [Bd. 5-6]. Berlin: Ei Georg Bondi: 1925. Bd. 1-2, Bd. 3-4, Bd. 5-6. 3 vols.

Schlegel, A. W. v., and L. Tieck, trans. *Hamlet, Prinz von Dänemark*. In *Shakespeares dramatische Werke*. By William Shakespeare. Herausgegeben und revidiert von Hans Matter. Erster Birkhäuser-Klassiker 13. Erster Band [Vol. 1]. Basel: Verlag Birkhäuser, 1943.

12 vols.[1]

Schücking, L. L., herausgegeben. *Hamlet: Prinz von Dänemark*. In *Shakespeares Werke: Englisch und Deutsch*. By William Shakespeare. Vierter Band [vol. 4]. Berlin und Darmstadt: Deutsche Buch-Gemeinschaft, 1958. 6 vols.

(三) 意大利语

Montale, Eugenio, trans. *Amleto: Principe di Danimarca*. By William Shakespeare. Milano: Enrico Cederna, 1949.

Rusconi, Carlo, trans. *Amleto: Principe di Danimarca*. By William Shakespeare. In *Teatro completo di Shakespeare voltato in prosa intaliana*. Quarta edizione [4th ed.]. Vol. 2. Torino: Unione tipografico, 1858. 6 vols.

(四) 西班牙语

Madariaga, Salvador de. *El Hámlet de Shakespeare*. By William Shakespeare. Edición bilingüe. Ensayo de interpretación, traducción española en verso y notas. Buenos Aires: Editorial sudamericana, 1949.

María Valverde, José, trans. *Hamlet / Macbeth*. By William Shakespeare. Barcelona: Editorial Planeta, 2000.

Martínez Lafuente, R., trans. *Hamlet, Príncipe de Dinamarca*. In *Obras completas de Shakespeare*. By William Shakespeare. Libros célebres españoles y extranjeros. Director literario: V. Blasco Ibáñez. Clásicos ingleses. Prólogo de Víctor Hugo. Tomo primero [Vol. 1]. Valencia: Prometeo, 1900. 12 vols.

[1] 这一译本，名义上是 August Wilhelm von Schlegel 和 Dorothea Tieck 合译，其实不然。Richard M. Meyer 在《十九世纪德国文学》(*Die deutsche Literatur des Neuzehnten Jahrhunderts*)一书中指出："Schlegel 一人独译了十七个剧作〔……〕。Tieck 本人对这部浪漫主义钜构的唯一贡献，是挂名而已。"("Schlegel himself translated seventeen plays [...]. The only contribution which Tieck himself made to this great achievement of romanticism was his name" (cited by Paul Selver, 107).)

Ⅲ. 其他参考书(创作、评论、词典及其他工具书)、论文:

(一) 英语及其他外语(按作者、编者、注者姓名拉丁字母序):

Abbott, E. A. *A Shakespearian Grammar: An Attempt to Illustrate Some of the Differences between Elizabethan and Modern English*. For the use of schools. New ed. London: Macmillan and Co., Ltd., 1883.

Alighieri, Dante. *Le opere di Dante: testo critico della Società Dantesca Italiana*. Ed. M. Barbi, E. G. Parodi, F. Pellegrini, E. Pistelli, P. Rajna, E. Rostagno, e G. Vandelli. II edizione. Firenze: Nella seda della Società, 1960.

Allen, R. E., ed. *The Concise Oxford Dictionary of Current English*. 1st ed. by H. W. Fowler and F. G. Fowler. 8th ed. Oxford: Clarendon Press, 1990.

Andrews, John F., ed. *William Shakespeare: His World, His Work, His Influence*. Vol. 3. New York: Charles Scribner's Sons. 3 vols.

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford/New York: Oxford University Press, 1990.

Bentley, Greg W. *Shakespeare and the New Disease: The Dramatic Function of Syphilis in* Troilus and Cressida, Measure for Measure, *and* Timon of Athens. American University Studies. Series IV. English Language and Literature. Vol. 85. New York / Bern / Frankfurt am Main / Paris: P. Lang, 1989.

Betteridge, Harold T. *Cassell's German & English Dictionary*. London: Cassell & Company Ltd., 1968.

Blake, N. F. *A Grammar of Shakespeare's Language*. Houndmills, Basingstoke/New York: Palgrave, 2002.

The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church according to the Use of the Church of England together with the Psalter or Psalms of David, printed as They Are to Be Sung or Said in Churches; and the Form and Manner of Making, Ordaining, and Consecrating of Bishops, Priests, and Deacons. 简称 *The Book of Common Prayer*. Oxford: Oxford University Press, n. d.

Bradley, A. C. *Shakespearean Tragedy: Lectures on* Hamlet, Othello, King Lear, Macbeth. London: Macmillan and Co., Ltd., 1952.

Brockbank, J. Philip. "Shakespearean Scholarship: From Rowe to the Present." In *William Shakespeare: His World, His Work, His Influence*. Vol. 3: *His Influence*. Ed. John F. Andrews. New York: Charles Scribner's Sons, 1985. pp. 717-32. 3 vols.

Brown, Calvin S., *et al. The Reader's Companion to World Literature*. A Mentor Book. New York: The New American Library, 1956.

Bullough, Geoffrey, ed. *Narrative and Dramatic Sources of Shakespeare*. Vol. 7. London: Routledge and Kegan Paul; New York: Columbia University Press, 1973. 8 vols. 1957-1975.

Campbell, Oscar James. Introduction. In *Shakespeare's Hamlet: The Second Quarto 1604*. Reproduced in facsimile from the copy in the Huntington Library. San Marino, California: The Ward Ritchie Press, 1938.

Catford, J. C. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford University Press, 1965.

Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*. Vols. 1 and 2. Oxford: Clarendon Press, 1930. 2 vols.

Chevalley, Abel, and Marguerite Chevalley. *The Concise Oxford French Dictionary*. French-English compiled by A. Chevally and M. Chevalley. English-French compiled by G. W. F. R. Goodridge. Oxford: Clarendon Press, 1966.

Churchill, R. C. *Shakespeare and His Betters: A History and a Criticism of the Attempts Which Have Been Made to Prove That Shakespeare's Works Were Written by Others*. With collaboration in bibliography and research by Maurice Hussey. London: Max Reinhardt, 1958.

Clark, Cumberland. *Shakespeare and Science: A Study of Shakespeare's Interest in, and Literary and Dramatic Use of, Natural Phenomena; with an Account of the Astronomy, Astrology, and Alchemy of His Day, and His Attitude towards These Sciences*. Birmingham: Cornish Brothers Ltd., 1929.

Clark, Sandra. *The Penguin Shakespeare Dictionary*. 1st ed. 1986. London:

Penguin Books, 1999.

Clemen, Wolfgang. *The Development of Shakespeare's Imagery*. 2nd ed. London: Methuen, 1977.

Cohen, J. M., trans. *The Penguin Book of Spanish Verse*. London: Penguin Books, 1988.

Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 3rd ed. London: Penguin Books, 1992.

Cusatelli, Giorgio. *Dizionario Garzanti della lingua italiana*. Milano: Aldo Garzanti Editore, 1980.

De Gex, Jenny. *Shakespeare's Flora*. London: Pavilion Books Ltd., 1999.

Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.

Eastman, Aruthur M. *A Short History of Shakespearean Criticism*. New York: Random House, 1968.

——. "Shakespearean Criticism." In *William Shakespeare: His World, His Work, His Influence*. Vol. 3: *His Influence*. Ed. John F. Andrews. New York: Charles Scribner's Sons, 1985. pp. 733-56. 3 vols.

Eliot, T. S. *On Poetry and Poets*. London: Faber and Faber Ltd., 1957.

——. "*Selected Essays*." 3rd enlarged ed. London: Faber and Faber Ltd., 1951. 1st ed. 1932.

Ellacombe, Henry N. *The Plant-Lore and Garden-Craft of Shakespeare*. London and New York: Edward Arnold, 1896.

Farmer. "An Essay on the Learning of Shakespeare: Addressed to Joseph Cradock, Esq." In *The Plays and Poems of William Shakespeare, with the Corrections and Illustrations of Various Commentators: Comprehending a Life of the Poet, and an Enlarged History of the Stage*. With a New Glossary Index. Ed. Edmond Malone. Vol. 1. London: Printed for F. C. and J. Rivington *et al.*, 1821. 20 vols.

Flexner, Stuart Berg, *et al.*, eds. *The Random House Dictionary of the English Language Unabridged*. 2nd ed. New York: 1987.

Gardner, Helen. *The Art of T. S. Eliot*. London: The Cresset Press, 1949.

Garland, Henry, and Mary Garland. *The Oxford Companion to German Literature*. 2nd ed. Oxford: Oxford University Press, 1986.

Geikie, Archibald. *The Birds of Shakespeare*. Glasglow: James Maclehose and Sons, 1916.

Goethe, Johann Wolfgang. *Ästhetische Schriften* 1771-1805. Herausgegeben von Friedmar Apel. Bibliothek deutscher Klassiker. 151. Frankfurt am Main: Deutscher Klassiker Velag, 1998. I. Abteilung, Band 18 [Vol. 18] of *Sämtliche Werke: Briefe, Tagebücher und Gespräche*. By Johann Wolfgang Goethe. Herausgegeben von Friedmar Apel, *et al*. Vierzig Bände [40 vols].

——. *Aus meinem Leben Dichtung und Wahrheit*. Herausgegeben von Klaus-Detlef Müller. Bibliothek deutscher Klassiker. 15. Frankfurt am Main: Deutscher Klassiker Velag, 1986. I. Abteilung, Band 14 [Vol. 14] of *Sämtliche Werke: Briefe, Tagebücher und Gespräche*. By Johann Wolfgang Goethe. Herausgegeben von Dieter Borchmeyer, *et al*. Vierzig Bände [40 vols].

——. *Wilhelm Meisters Lehrjahre*. *Goethes Werke*. Band VII [Vol. 7]. Erste Auflage [1st ed.] 1950. Siebente Auflage [7th ed.] 1968. Textkritisch durchgesehen und mit Anmerkungen versehen von Erich Trunz. Hamburg: Christian Wegner Verlag, 1968. 14 Bände [vols.].

Grandgent, C. H., ed. and annotated. *La Divina Commedia di Dante Alighieri*. By Dante Alighieri. Boston: D. C. Heath and Company, 1933.

Granville-Barker, Harley. *Prefaces to Shakespeare: Vol. 1: Hamlet*. With a Foreword, illustrations and notes by M. St. Clare Byrne. 1st ed. 1930. London: B. T. Batsford, 1963.

Grimal, Pierre. *A Concise Dictionary of Classical Mythology*. Ed. Stephen Kershaw from the Translation by A. R. Maxwell-Hyslop. First published in French as *Dictionnaire de la Mythologie Grecque et Romaine*. Oxford: Basil Blackwell, 1990.

Grindon, Leo H. *The Shakespeare Flora: A Guide to All the Principal Passages in Which Mention is Made of Trees, Plants, Flowers, and Vegetable Productions; with Comments and Botanical Particulars*. Manchester: Palmer & Howe, 1883.

Harris, Laurie Lanzen, and Mark W. Scott, eds. *Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and*

Poetry, from the First Published Appraisals to Current Evaluations. Vol. 1. Detroit: Gale Research Company, 1984. 110 vols.

Harting, James Edmund. *The Ornithology of Shakespeare: Critically Examined, Explained, and Illustrated.* London: John van Voorst, 1871.

Harvey, Sir Paul, and J. E. Heseltine, comp. and ed. *The Oxford Companion to French Literature.* Oxford: Clarendon Press, 1969.

Hawkes, Terence, ed. *Coleridge on Shakespeare: A Selection of the Essays, Notes, and Lectures of Samuel Taylor Coleridge on the Poems and Plays of Shakespeare.* Harmondsworth: Penguin Books, 1969.

Holy Bible, The. Authorized King James Version. London: Collins' Clear-Type Press, n. d.

Homer. *The Iliad* (*Ἰλιάς*). Trans. A. T. Murray. The Loeb Classical Library. Cambridge, Massachusetts: Harvard University Press, 1988. 2 vols.

Honigmann, E. A. J. "The Date of *Hamlet*", *Shakespeare Survey 9* (1956), 24-34.

Hornstein, Lillian Herlands, *et al. The Reader's Companion to World Literature.* A Mentor Book. New York: The New American Library, 1956.

Jones, Daniel. *English Pronouncing Dictionary.* 15th ed. Ed. Peter Roach and James Hartman. Pronunciation Associate Jane Setter. Cambridge: Cambridge University Press, 1997.

Jones, Ernest. "Hamlet Psychoanalysed." *Shakespeare's Tragedies: An Anthology of Modern Criticism.* Ed. Laurence Lerner. Harmondsworth: Penguin Books, 1968. pp. 47-64.

Jump, John, ed. *Shakespeare: Hamlet: A Casebook.* Nashville / London: Aurora Publishers, 1970.

Jusserand, J. J. *Shakespeare en France sous l'ancien régime.* Paris: Armand Colin et Cie, 1898.

Kennedy, Michael, and Joyce Bourne. *The Concise Oxford Dictionary of Music.* 4th ed. Oxford: Oxford University Press, 1996.

Kermode, Frank. *Shakespeare's Language.* London: Penguin Books, 2000.

Knight. G. Wilson. *The Imperial Theme.* University Paperbacks. London:

Methuen and Co. Ltd., 1965.

——. *The Wheel of Fire*. University Paperbacks. London: Methuen and Co. Ltd., 1961.

Knights, L. C. *An Approach to 'Hamlet'*. London: Chatto and Windus, 1964.

Lawrence, D. H. *The Complete Poems of D. H. Lawrence*. Ed. Vivian de Sola Pinto and Warren Roberts. Vol. 1. London: William Heinemann Limited, 1964. 2 vols.

Levin, Harry. *The Question of* Hamlet. New York: Oxford University Press, 1959.

LeWinter, Oswald, ed. *Shakespeare in Europe*. Meridian Books. Cleveland and New York: The World Publishing Company, 1963.

Lewis, C. S. "Hamlet: The Prince or the Poem." In *Shakespeare's Tragedies: An Anthology of Modern Criticism*. Ed. Laurence Lerner. Harmondsworth: Penguin Books, 1968. pp. 65-77.

Liddell, Henry George, and Robert Scott. Revised and augmented by Sir Henry Stuart Jones. *A Greek-English Lexicon*. With a Supplement 1968. Oxford: Clarendon Press, 1968.

——. *A Lexicon: Abridged from Liddell and Scott's Greek-English Lexicon*. Oxford: Clarendon Press, 1989.

Little, William, H. W. Fowler, and J. Coulson. Rev. C. T. Unions. *The Shorter Oxford English Dictionary on Historical Principles*. 3rd ed. Rev. with addenda. Oxford: Clarendon Press, 1970.

Manvell, Roger. *Shakespeare and the Film*. South Brunswick and New York: A. S. Barnes and Company, 1979.

McEvoy, Sean. *William Shakespeare's* Hamlet: *A Sourcebook*. London / New York: Routledge, 2006.

Milton, John. *Poetical Works*. Ed. Douglas Bush. London: Oxford University Press, 1966.

Muir, Kenneth. *Shakespeare's Sources (I): Comedies and Tragedies*. London: Methuen and Co. Ltd., 1961.

Ousby, Ian, ed. *The Cambridge Guide to Literature in English*. Cambridge: Cambridge University Press, 1992.

Ovidius Naso, Publius [Ovid]. *Metamorphoses*. Trans. Frank Justus Miller. Rev. G. P. Goold. Cambridge, Massachusetts: Harvard University Press, 1984. 2 vols.

The Oxford English Dictionary. Prepared by J. A. Simpson and E. S. C. Weiner. 2nd ed. Oxford: Clarendon Press, 1989. 20 vols. First edited by James A. H. Murray, Henry Bradley, W. A. Craigie, and C. T. Onions. Combined with A Supplement to *The Oxford English Dictionary*, edited by R. W. Burchfield and reset with corrections, revisions, and additional vocabulary.

Partridge, Eric. Abridged by Jacqueline Simpson. *A Dictionary of Historical Slang*. Harmondsworth: Penguin Books, 1972.

Ricks, Christopher. *Milton's Grand Style*. Oxford: Clarendon Press, 1963.

Rönnfeldt, W. B., trans. *Criticisms, Reflections, and Maxims of Goethe*. The Scott Library 34. New York: The Walter Scott Publishing Co., Ltd., 1897.

Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*. 2nd ed. Cambridge: Cambridge University Press, 2004. 1st ed. 1999.

Saussure, Ferdinand de. *Cours de langue linguistique générale*. Ed. Rudolf Engler. Wiesbaden: Otto Harrassowitz, 1967-1968. 3 vols.

Schlegel, August Wilhelm. *Vorlesungen über dramatische Kunst und Literatur*. 2 vols. [Erster Teil, Zweiter Teil]. Herausgegeben von Edgar Lohner. *Kritische Schriften und Briefe* V, VI. *Sprache und Literatur* 33. Stuttgart / Berlin / Köln / Mainz: W. Kohlhammer Verlag, 1966-1967. 7 vols. 1962-1974.

Selver, Paul. *The Art of Translating Poetry*. London: John Baker Publishers Limited, 1966.

Simpson. D. P., ed. *Cassell's Latin Dictionary: Latin-English / English-Latin*. New York: Macmillan Publishing Company, 1968.

Spurgeon, Caroline F. E. *Shakespeare's Imagery and What It Tells Us*. Cambridge: Cambridge University Press, 1935.

Stoll, Elmer Edgar. *Art and Artifice in Shakespeare: A Study in Dramatic Contrast and Illusion*. University Paperbacks. London: Methuen and Co., Ltd., 1933.

Taine, Hippolyte. *Histoire de la literature anglaise*. Tome deuxième [Vol. 2]. Quatrième édition. Paris: Librairie Hachette et Cie, 1877. 5 vols.

1877-1878.

Taylor, Michael. *Shakespeare Criticism in the Twentieth Century*. Oxford Shakespeare Topics. General Editors: Peter Holland and Stanley Wells. Oxford: Oxford University Press, 2001.

Tilley, Morris Palmer. *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries*. Ann Arbor, Michigan: University of Michigan Press, 1950.

Vergilius Maro, Publius [Virgil]. *Eclogae. Georgica. Aeneis* [*Eclogues. Georgics. Aeneid*] *I-VI*. Trans. H. Rushton Fairclough. Rev. G. P. Goold. The Loeb Classical Library. Cambridge, Massachusetts: Harvard University Press, 1999.

——. *Aeneis* [*Aeneid*]. *VII-XII*. Trans. H. Rushton Fairclough. Rev. G. P. Goold. The Loeb Classical Library. Cambridge, Massachusetts: Harvard University Press, 2000.

Voltaire [François-Marie Arouet]. *Œuvres complètes de Voltaire*. Nouvelle édition avec notices, préfaces, variantes, table analytique les notes de tous les commentateurs et des notes nouvelles Conforme pour le texte à l'édition de Beuchot enrichie des découvertes les plus récentes et mise au courant des travaux qui ont paru jusqu'[à] ce jour précédée de la VIE DE VOLTAIRE par Condorcet et d'autres études biographiques Ornée d'un portrait en pied d'après la statue du foyer de la Comédie-Française. THÉATRE—TOME TROISIÈME [PLAYS. VOL. 3]. Paris: Garnier Frères, Libraires-Éditeurs, 1877. 52 vols. 1877-1885. Reprinted with permission of the original publishers Kraus Reprint Limited, Nendeln / Liechtenstein.

Ward, Philip. *The Oxford Companion to Spanish Literature*. Oxford: Clarendon Press, 1978.

Webster's Third New International Dictionary of the English Language Unabridged. Ed. Philip Babcock Gove *et al*. Springfield, Massachusetts: G. & C. Merrriam Company, 1976.

Wilson, J[ohn]. Dover. *What Happens in* Hamlet. Cambridge: Cambridge University Press, 1970.

Wong, Laurence [Huang Guobin 黄国彬]. "Centripetality and Centrifugality

in Translation: With Reference to European Languages and Chinese". *Across Languages and Cultures: A Multidisciplinary Journal for Translation and Interpreting Studies*. 8. 1 (2007): 55-80.

——. "Defying Zeus in German: Goethe's Prometheus' as a Case of Untranslatability". *Des mots aux actes, Revue SEPTET (Société d'Etudes des Pratiques et Théories en Traduction)* 1 (2007) : 233-55.

——. "Musicality and Intrafamily Translation: With Reference to European Languages and Chinese". *Meta: Journal des Traducteurs*. 51. 1 (March 2006): 89-97.

——. "The Myriad Voices of *The Divine Comedy*". *Des mots aux actes: Traduction et philosophie du langage, Revue SEPTET (Société d'Etudes des Pratiques et Théories en Traduction)*. 2 (2009) : 238-87.

——. "Translating the *Divina Commedia* for the Chinese Reading Public in the Twenty-First Century". *TTR (Traduction, Terminologie, Rédaction) : Études sur le texte et ses transformations*. 21. 2 (2e semestre 2008) : 191-220.

Wu, Jingrong, *et al*. *The Pinyin Chinese-English Dictionary* (汉英词典). Beijing/Hong Kong: Commercial Press; New York/Chichester/Brisbane/Toronto: John Willey and Sons, Inc. , 1983.

(二) 汉语(按汉语拼音序):

陈迩冬选注,《苏东坡诗词选》,北京:人民文学出版社,1979年。

《辞海》,《辞海》编辑委员会编,一九六五年新编本,香港:中华书局香港分局,1965年4月上海第1版,1979年2月香港第1次印刷。

《法汉词典》,《法汉词典》编写组,上海:上海译文出版社,1979年10月第1版。

《公祷文》,中华圣公会港粤教区编订,香港:中华圣公会港粤教区会督府教区办事处,1938年9月初版。

韩愈,《韩昌黎集》,香港:商务印书馆,1964年6月版。

《汉语大词典》,(海外版),罗竹风主编,1—12卷,香港/上海:三联书店香港分店/上海辞书出版社,1987年1月香港第1版。

《汉语大字典》,《汉语大字典》编辑委员会编纂,1—8卷,湖北辞书出版社/四川辞书出版社,1986年10月—1990年10月。

黄国彬译注，但丁原著，《神曲》，3册：《地狱篇》，《炼狱篇》，《天堂篇》，台北：九歌出版社，2003年9月第1版。

黄国彬，《黑发、金发……灰发、银发——在莎士比亚故乡看莎剧》，香港文学，第303期（2010年3月），52—57页。

黄国彬，《欧语汉译与欧语互译》，外语与翻译，第12卷（2005年）第4期，1—14页。

黄国彬，《向心翻译与离心翻译》，翻译季刊，第47期（2008年），1—47页。

黄国彬，《语言与翻译》，台北：九歌出版社，2001年10月。

黄国彬，《知其不易为而为之——谈英诗汉译》，翻译季刊，第42期（2006年12月），63—98页。

黄庆萱，《修辞学》，台北：三民书局，2002年10月，增订3版。

《基督教词典》，《基督教词典》编写组，北京：北京语言学院出版社，1994年9月第1版。

劳允栋编，《英汉语言学词典》（*An English-Chinese Dictionary of Linguistics*），北京：商务印书馆，2004年10月第1版。

李贺，《李贺诗集》，叶葱奇疏注，北京：人民文学出版社，1980年。

刘涌泉，赵世开编，《英汉语言学词汇》，北京：中国社会科学出版社，1979年2月。

梅家驹等编，《同义词词林》，香港：商务印书馆，1984年5月初版。

秦似编，《现代诗韵》，南宁：广西人民出版社，1987年。

《圣经》，新标点和合本（神版），香港：联合圣经公会，1996年。

《世界历史词典》，《世界历史词典》编辑委员会编，上海：上海辞书出版社，1985年12月第1版。

司马迁著，《史记》，全十册，北京：中华书局，1959年9月第1版。

苏轼著，王文浩辑注，孔凡礼点校，《苏轼诗集》，全八册，中国古典文学基本丛书，北京：中华书局，1982年2月第1版。

《外国地名译名手册》，中国地名委员会编，北京：商务印书馆，1983年9月第1版。

王毓华编著，《基督教词语英汉汉英对照手册》，北京：宗教文化出版社，1997年1月第1版。

《现代汉语词典》，中国社会科学院语言研究所词典编辑室编，繁体字版，香港：商务印书馆，2001年7月第1版。

辛华编，《德语姓名译名手册》，北京：商务印书馆，1973年2月初版。

辛华编,《西班牙语姓名译名手册》,修订第二版,北京:商务印书馆,1973年5月。

辛华编,《意大利姓名译名手册》,北京:商务印书馆,1981年10月第1版。

新华通讯社译名资料组编,《英语姓名译名手册》,北京:商务印书馆,2004年第4版。

《新西汉词典》,北京外国语学院西班牙语系《新西汉词典》组编,北京:商务印书馆,1982年3月第1版。

《新英汉词典》,《新英汉词典》编写组编,香港:三联书店,1974年。

许邦信主编,《英汉天文学词汇》,北京:科学出版社,1986年11月。

《意汉词典》,北京外国语学院《意汉词典》组编,北京:商务印书馆,1985年。

《英汉法律词典》,《英汉法律词典》编写组编,上海:法律出版社,1985年11月第1版。

《英汉哲学术语词典》,中国社会科学院哲学研究所《哲学译丛》编辑部编,北京:中共中央党校,1991年12月第1版。

张霖欣编译,王曾选审校,《希腊罗马神话辞典》,〔美〕J. E. 齐默尔曼著,西安:陕西人民出版社,1987年3月第1版。

郑易里、曹诚修编,《英华大词典》,修订第2版. 北京/香港:商务印书馆,1984年6月。

《中国大百科全书·天文学》,张钰哲等编,北京/上海:中国大百科全书出版社,1980年12月。

《中国大百科全书·外国文学》,共二册,冯至等编,北京/上海:中国大百科全书出版社,1982年9月。

Ⅳ. 电影/电视剧:

Hamlet. By William Shakespeare. Produced by Cedric Messina. Directed by Rodney Bennett. Starring Derek Jacobi, Patrick Stewart, Claire Bloom, Patrick Allen, and Eric Porter. DVD Video. Contains 2 DVDs. The Shakespeare Collection. Running 212 mins. approx. With traditional Chinese and English subtitles. A BBC (British Broadcasting Corporation) TV production in association with Time-Life Television. Originally transmitted in the U. K. on May 25, 1980. Distributed by Deltamac (Hong Kong) Co., Ltd.